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"AND THAT'S THE TRUTH (If You Think It Is)"

At the Lyric, Hammersmith.

Play by Luigi Pirandello, Translated from the Italian by Dr. Arthur Livingston. Presented by Nigel Playfair at the Lyric, Hammersmith, on Thursday, September 17.

Lamberto Laudisi ... Nigel Playfair
Signora Frola ..... Nancy Price
Signor Ponza ..... Claude Rains
Signora Ponza .....Dorothy Green
Commendatore Agazzi.Guy Lefeuvre
Amalia .....Margaret Scudamore
Dina ..... Paula Cinquevalli
Signor Sirelli ..... J. Leslie Frith
Signora Sirelli .....Dorothy Cheston
The Prefect ..... Frank Allanby
An Inspector .....Scott Russell
Signora Cini ..... Minnie Blagden

As in all his plays, in "Così è, se vi pare!"—which has been retranslated by Mr. Nigel Playfair into the more faithful title of "And That's the Truth (If You Think It Is)"—Pirandello deals more with problems than persons. And he deals with a similar sort of problem to that of "Henry IV." and the "Six Characters," but much more lightheartedly.

The play at Hammersmith is really a philosophic farce, and is produced as such. It presents Pirandello's ideas in a smaller setting, and whilst in "Henry IV." one was profoundly moved by a big treatment of a theme, here one could laugh when the author puts his ideas into a provincial milieu.

Signor Ponza comes to a small town in Italy. He sets up his wife in a fifth-storey flat and his mother-in-law in another flat, and the neighbours begin to gossip. They say that he cruelly keeps the wife immured and forbids her from visiting her mother, who is only allowed to send up notes by the groceries lift. In desperation, Ponza and the poor old lady, Signora Frola, have to give explanations. Signora Frola says that owing to a severe illness Ponza is under the delusion that his present wife is really not her daughter (whom he thinks is dead), but his second wife. He is mad to that extent, and she has to humour him by agreeing not to visit her daughter. Ponza, on the other hand, is just as emphatic that it is the old lady who is mad; that his first wife is dead, and they dare not let her have the shock of seeing the second wife.

What is the truth? The small town gossips decide first that one is the lunatic and then the other, and then back again. They get documentary evidence, and finally arrange with the Prefect to send for the wife herself. She will state who she is, and so clear things up once and for all. She comes heavily veiled, and they ask her the truth, and she replies that she is the daughter of Signora Frola and the second wife of Signor Ponza, and adds that for herself she is just nobody.

... that's the truth! And whether Ponza or his mother-in-law is mad, whether Signora Ponza is Ponza's first wife's sister remains a mystery equally to the persistent gosips in the play and the audience. The truth is, according to Pirandello, just what you think it is.

The play is a first-rate entertainment. It tickles the imagination delightfully, and most amusingly and skilfully has Pirandello arranged and rearranged his characters. Without worrying about the philosophic problem that always underlies the plays, there is great fun in watching the buzzing gossips jumping from one side to the other in their conclusions about the strange trio.

Mr. Nigel Playfair's production is excellent. The actual mise-en-scène is a triumph, too, of blatant mediocrity in decoration, from the ludicrously painted ceiling down to red-plush furniture and gold-framed pictures of the Royal Family. The acting alone should draw London to the Lyric, Hammersmith. Mr. Claude Rains magnificently caught the intensity and excitability of the part of Signor Ponza, and Miss Nancy Price acted extremely well as the old mother, Signora Frola. Mr. Playfair presented the case for Pirandello admirably, as the half-amused, half-cynical, and faintly irritated "chorus," Lamberto Laudisi. Mr. Guy Lefeuvre's fussy, old-womanly Commendatore was very enjoyable; he marshalled his flock of hornets together most enjoyably. Mr. J. Leslie Frith threw himself into ecstasies of inquisitiveness as an Italian Paul Pry; and others of the buzzers were brightly handled by Miss Dorothy Cheston, Miss Margaret Scudamore, Miss Paula Cinquevalli, and Miss Minnie Blagden. Miss Dorothy Green made a short and imposing appearance as the discussed wife; and Mr. Frank Allenby's calm, collected, and per-

(Continued from column 2.)

Photo. by Butler.

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"THE MOON AND SIXPENCE"

At the New Theatre.

A Play in Six Scenes, by Edith Ellis. Produced at the New Theatre on Thursday, September 24.

Amy Strickland.....Grace Lane
Maid ..... Helen Goss
Rose Waterford.....Viola Tree
Charlotte Jay.....Esme Hubbard
Richard Twining.....Kinsey Peile
Lester Faraday ..... Leslie Banks
George Read.....Sydney Bland
Major MacAndrews
Frederick Moyes
Dirk Stroeve.....George Elton
Charles Strickland.....Henry Ainley
Blanche Stroeve.....Clare Harris
Captain Nichols.....Tom Reynolds
Kahini ..... Herbert Lugg
San ..... Edward Dignon
Tiare Johnson.....Margaret Yarde
Ata ..... Eileen Sharp
Ata's Child.....Baby Eva
Dr. Coutras.....Frederick Moyes
Tane ..... Edward Tor
Mr. Van Busch Taylor
Guy Pelham Boulton
Maid ..... Cathleen MacCarthy

Mr. W. Somerset Maugham's novel, "The Moon and Sixpence," is based upon the life of Ganguin. It is a subject of intense interest, but Miss Edith Ellis has failed to make the magic story of the great French post-impressionist painter into a play of any great moment. On Thursday evening we saw an episodic chronicle in which there was little real dramatic interest.

Ganguin was up against the world, his genius clashed with the ordinary standard of art, of civilisation. In the play he becomes the Englishman, Charles Strickland, who for seventeen years worked as a stockbroker to keep a wife and family. Then suddenly he leaves it all and goes to Paris to paint and starve. The decent citizen, who was fond of his home, becomes a ruthless, dissatisfied creature who refuses to be tied by conventional rules of conduct. He accepts a fellow painter's hospitality and kindliness, and then takes away the man's wife. He throws her over when there is a chance to go to the South Seas, and leaves her to commit suicide.

In Papeete, where Nature is unspoiled by European culture, he gets nearest to happiness, for there for the first time he feels he is the master of his art. He lives contentedly with a young native girl for a time, but the Nemesis that seems to be hot on the track of genius discovers his remote and passive retreat. When his powers are at their height he is struck down by leprosy. With a significant gesture he tells the native girl that he will finish his last painting, a vision of the world in a primitive garden of Eden, and when he is dead she is to burn it.

The last scene takes us back to London. It is an ironical episode wherein the great man's wife and friends reap a little of the glory that is hanging like a belated halo around the dead painter's memory. It is a familiar sort of epilogue to the life of a genius.

Ganguin is probably the most arresting figure in modern painting, but Miss Ellis has failed to establish him in a play. The whole thing seemed petty and small. It is doubtful, however, if it would be possible to confine this great savage genius within six scenes, Ganguin — or Strickland — was almost bound to become "artistic."

The play, however, provides some good possibilities for acting. Mr. Henry Ainley has not had a better chance since "The Great Adventure," and there were scenes in which he caught the rugged, magic quality of the principal figure. But he was picturesque, and Strickland's rebellion was against the picturesque. Miss Clare Harris finely expressed the terrible infatuation of the wife in Paris; and a young actress, Miss Eileen Sharp, was very graceful and tenderly beautiful as the native girl. One of the best things in the play was Mr. Tom Reynolds' performance as a thoroughly disreputable sailor who dodges in and out of Strickland's life. It was a rich, human study of character. Miss Margaret Yarde gloriously sustained her one scene as a native innkeeper, and there were capital studies of super-civilised people from Miss Grace Lane (as the painter's wife), Miss Viola Tree, Mr. Leslie Banks, Miss Esme Hubbard, and Mr. Kinsey Peile. Mr. George Elton made a great deal of a rather sentimental part, and Mr. Frederick Moyes was good as a doctor in the later scenes.

The play was produced by Mr. Reginald Denham.

(Continued in column 5.)

fectly-possessed Prefect presented sanity to a marked degree.

"And That's the Truth" is Dr. Arthur Livingston's translation slightly amended. It is included under the title of "Right You Are! (If You Think So)" in the first volume of Pirandello's plays, published by J. M. Dent and Sons, Limited.

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No. 1 Company, including Wilfred Shine.
Production and company direct from the Regent Theatre, London.
WANTED, Oct. 12, Nov. 9, 16.
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MISS HILDA TREVELYAN and Mr. George Relph in
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A Farcical Comedy in 3 Acts, From the St. James' Theatre.
WANTED, First-class Theatres.
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by
SIR PATRICK HASTINGS.
A thrilling Play of West African Life. From the St. James' and Lyric Theatres
Wanted:
Oct. 19 and 26.
Now Booking Spring.
Apply 1, Regent-street, S.W.1; or Regent 411.

YORKE STEPHENS.
"IN THE NEXT ROOM."
Last 3 weeks, £2,000.
WANTED, Oct. 5, 12, Xmas., Jan. 11, 25.
Wire, CRICHTON, Theatre Royal, Lincoln.
Next, Palace, Reading.

WANTED for
"NINE O'CLOCK REVUE,"
Nov. 16, Midlands or North.
Wires, KLIT GAARDE, O.H., Buxton.

LEONARD LAURENCE and CO., Including DOROTHY WEST-SYMES and T. W. DUNSCOMBE, presenting
"THE FAKE,"
By Frederick Lonsdale, From the Apollo Theatre, London.
WANTED, October 5 and 12 (precede Maidstone); October 5 and 12, November 2. Various later.
Theatre Royal, Bristol.
Next, Theatre Royal, Gt. Yarmouth.

ARTISTS WANTED.

WANTED, Ladies' Train for pantomime engts. Apply, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

WANTED Known, Harpist required, good Vocalist, for pitching; must be good collector; young preferred. Box 372, "The Era."

WANTED, Young Man to assist on and off the stage; refinement essential; long tour. Send photo., height, age, LANGFORD, c/o "The Era."

WANTED, Exhibition Dancer (Male) and Soubrette (fair hair); 10.30 Monday. 28, High-street, Bloomsbury.

WANTED, Juvenile Man for Revue; rehearse October 5. Apply by letter only, lowest terms, first instance, and references, SIDNEY BURNS, LTD., 26, Charing Cross-road, W.C.

WANTED, First-class Dancers for Revue. Apply by letter only, with full particulars, to B. A. MEYER, 9, Duke-street, Adelphi.

WANTED, High Operatic Soprano, tall and handsome, London lady; ready to start reh. at once; one able to invest a third share. PRODUCER, 5, Strode-road, Fulham, S.W. 6.

ARTISTS' WANTS.

WANTED Known, French Lady, Dramatic Artist, gives lessons in French and Elocution. Write Box 389, "The Era."

STAFF VACANCIES.

WANTED, Wardrobe Mistress, must be good dressmaker; age under 40; permanent situation. Apply B. J. SIMMONS & CO., 7 and 8, King-street, Covent Garden.

DANCING.
WANTED, a few Smart Girls as Instructresses at first-class Dance Clubs. Salary and commission.
Apply, between 5 and 6 o'clock, BLUE LAGOON CLUB.
Beak-street, Regent-street.

WANTED, Business Manager for Touring Revue, commencing Oct. 12; must understand production as well as front of house work. State lowest terms. Box 401, "The Era."

STAFF WANTS.

WANTED, engt. by expd. Skating Instructress; rink, or assist music hall act, etc. SKATER, 11, Marine-parade, Folkestone.

PANTOMIME ARTISTS' WANTS.

WANTED Known to Managers and Agents that I have at Liberty ten Small, Coloured Ponies, suitable for Pantomime and "Cinderella" carriage. All ponies used to stage.
For full partcs., apply to E. PINDER, Windridge Cottage, Castle Croft, Finchfield, near Wolverhampton.

WANTED Known, PERCY CURRY, Comedian, at liberty for panto.; any first-class part; sing, dance, patter; highest refs. Albion Hotel, Sunderland.

MUSIC HALL ARTISTS WANTED.

WANTED, Novelty Acts, for Friday nights only. Apply MANAGER, Empire, Shrewsbury, stating terms.

WANTED, HUMOROUS TURNS FOR SELECT BAND CONCERT ON OCTOBER 20.
DOWN,
WESTERN ROAD,
LYMINGTON, HANTS.

MUSIC HALL ARTISTS' WANTS.

WANTED, Sept. 28, on variety or revue, by the HOWARD-HUGH DUO (Howard and Vera), in Novel Musical Act, Mandoline, Banjo, Dulcimers, Handbells, Carillons, etc., Songs and Comedy. Albert Hall, Peel, I.O.M.

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WANTED Known,
AGUBE GUDZOW.
The Fearless Cossack Rider.
The only real Cossack Riding Act in existence.
Suitable for Stage or Circus.
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WANTED Known, Rollo on the High Rope, an ideal circus act; this week, Anderton and Rowlands, World's Fair, Taunton. At liberty Oct. 12. Paris shortly.

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WANTED Known,
MAURICE PIENA, LTD.,
Invite you to inspect their New Premises at
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Where they have everything necessary for Music and Musicians.

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CATALOGUES FREE ON APPLICATION.

WANTED, Musical Directors, Pianist able to arrange, Boy Violinist, also Jazz Drums, Saxophone, Banjo, etc. Photo., lowest terms, to SMOLLAN, 7, Suffolk-street, Sunderland.

WANTED, Violinists and 'Cellists to write to WILKINS, 72, Dallow-road, Luton, for "Tunometer." Free trial.

WANTED, Violiniste, sweet tone, needing coaching and experience in cinema; view engagement; Richmond district. Box 359, "The Era."

WANTED, Violinist for Cinema, conversant Tavan and standard works, good tone and technique; evenings only; perm.; partics. 4, Manor-road, Jordanhill, Glasgow.

WANTED, Violinist wishing to have Sunday morning practices with Trio, locality Brixton; keenness with some capabity desired. Box 366, "The Era."

WANTED, experienced Violinist (lady or gent.) for Trio; 6 evenings, 2 matinees; state salary. Apply MANAGER, Palace Cinema, Walton-on-Thames.

WANTED for Atlantic liners, cruises, etc. Leaders, Pianists, 'Cellists, Contrabassists; Violinists combining E flat Alto Saxophone, Tenor Banjo or B flat Trumpet; 'Cellists combining E flat Alto Saxophone, Tenor Banjo or Drums; Contrabassists combining Tenor Trombone, Tenor Banjo or Drums; Clarinets combining E flat Alto Saxophone. Drummers, Flute, B flat Trumpet and Trombone Players required; flat pitch A439 used.
Messrs. C. W. & F. N. BLACK, Music Directors,
37, School-lane, Liverpool.

WANTED for Cinema, First-class Violin Leader, evgs. only, £4 10s. Mustel Organist, evgs., £4. Clarinet, evgs., £3 7s. 6d. Also Tympanist, effects, etc. State age, when at lib., etc., to 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, First-class Male Leader-Violinist, equally competent in both straight and dance. Also 'Cellist for same engagement, if poss. doubling banjo or sax. Hotel engagement to com. Oct. 3, Birmingham. Audition Monday, 11—1, Weathersby's, 2, Bedford-street, Strand. If unable to attend, letters, PARSONS, 115, Home Hill-road, S.E.24.

WANTED, a really First-class Leader-Violinist for High-class Picture House in South Wales; 4½ hrs. playing per day, no Sunday performances; must be a very exp. player, with good tone and technique; comfortable permanency for the right man. Please send full parts, with age, photo., and copies of refs. and lowest salary, to Box 399, "The Era."

WANTED, Repet. Violinist and Drummer. Apply M.D., Academy Picture House, Brighton.

WANTED, good Violinist (Repet.), used to variety, revue; open Oct. 5; for Gaiety Theatre, Ayr. M.U. terms.
Refs., age, to—
RAYWORTH, 138, High-street, Ayr.

WANTED, Repet. Violinist, able to lead; commence to-morrow (Sunday) if possible; permanency to right man. Audition this (Saturday) morning at 11 o'clock. CASTLE CINEMA, Homerton, N.

WANTED, Solo Orchestral 'Cellist, brilliant; audition Tuesday, 11 a.m. Apply M.D., West Kensington Super Cinema, W.14.

THE PICTURE HOUSE, GRANTHAM.
WANTED, First-class 'Cellist (lady). Good soloist. Evenings, 1 mat. Open Monday, Oct. 5. Lowest terms and refs. to WILL DOLMAN, Mus. Dir.

WANTED, FIRST-CLASS 'CELLIST, MUST POSSESS NICE TONE; COMFORTABLE PERMANENCY; 4½ HRS., NO SUNDAYS; £6 PER WEEK; COMMENCE OCT. 5. APPLY MAX HAYMAN, GRAND SUPER CINEMA, BOURNEMOUTH.

WANTED, First-class 'Cellist for cinema, 6 night and 1 matinee. Apply McMENEMY, The Lounge, Headingley, Leeds.

WANTED, Instrumentalists, all lines, dance and straight; also Leader and 'Celliste for permanent Sunday work. Letters only. FREELEY, 35, Clapton Common, E.5.

WANTED, first-class lady 'Celliste for cinema, N. London; must have strong tone, be a good soloist, and fully experienced. Box 397, "The Era."

WANTED, 'Cellist (gent.), immediately; good refined tone, used to trio, for S. Coast hotel; lunch, tea, and dinner provided; six months' contract. Box 373, "The Era."

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'Bus 23, 31, 46, or three minutes from Westbourne Park Station.
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MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.
Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.
Music from large library lent for home study.
Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

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Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.
Owing to recent placing in good positions of 11 members of our classes, we have now vacancies for Violinists, Pianists, and Cellists, and other instruments at reduced summer fees.

ORCHESTRAS and ARTISTS PROVIDED.
Free Auditions every morning, and advice given.
All Instrumentalists, especially 'Cellos, to register for winter season.
All communications to W. E. BOYCOTT.

WANTED, First-class 'Cellist (Male) for Blackpool Cin.; 4 hrs. daily, must be good player. Apply, stating salary, to J. SHIRLEY, 28, Ashburton-road, Blackpool.

WANTED to open at once; Flute, combining Saxophone (C melody pref.), sharp pitch; evenings only. Terms, references, to M. D., Empire Picture House, Huddersfield, Yorks.

WANTED for North London Cinema, flat pitch Clar., doub. E flat Alto Sax.; Drummer with full kit and tymps.; used to all effects; Banjo doub. Violin; all must be able to jazz. Terms and partics. to Box 356, "The Era."

WANTED for Military Band, Belle Vue Gardens, Manchester, Solo Clar. and Deputy Conductor; state age; suit pensioner.
MAINEY, 64, Victoria-road, Rusholme, Manchester.

WANTED, First-class Clarinet, double Saxophone; Drummer with Tymps., effects; twice nightly; also 'Cello, three shows daily, for theatre in North; permanency; salary, refs. Box 360, "The Era."

WANTED, Musicians at first-class Variety Halls.
BIRMINGHAM EMPIRE, CLARINET
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, etc., to the MANAGER at the above-mentioned hall.

WANTED at once, E flat Saxo., doubling on Tenor, possibly E flat Baritone. Call 17, Hurley-road, Kennington, S.E., with instrument, 11.30 a.m., Sunday, 27th. Also Sousaphone and Trumpet. Write, with photo, TEDDY MORRIS, Empire, Chatham.

WANTED, Saxophone Assembler; London district; regular work; liberal wages. Reply to Box 394, "The Era."

WANTED, for Sat. evens., E flat Alto Sax.; good reader; amtr. HALL, 30, Rackham-st., N. Kensington.

WANTED, FIRST-CLASS DANCE MUSICIAN FOR PROVINCIAL TOWN. E FLAT SAX., BANJO, PIANO IN PARTICULAR; COMMENCE OCTOBER; 16 HOURS WEEKLY, NO SUNDAYS. AUDITION ESSENTIAL. REPLY, STATING AGE, REFS., FEE, ALSO IF EXPERIENCED IN ORCHESTRAL WORK, IN FIRST INSTANCE TO BOX 400, "THE ERA."

WANTED, a smart young Lady Cornet player, or Saxaphone, for ladies' dance band. Box 330, "The Era."

WANTED, First-class Solo Cornet, also E flat Saxophone; must be thoroughly experienced in revue and variety; open October 5, M.U. terms. Full particulars to MANAGER, Hippodrome, Devonport.

WANTED for Famous Line Band, just home, 2 good Cornet players, 1 good French Horn. Apply by letter only to Box No. 924, c/o Messrs. Hawkes & Son, Denman-street, Piccadilly-circus, London, W.1.

WANTED, First-class Cornet to open Monday next, the 28th; M.U. rates. Wire, MANAGER, Hippodrome, Wolverhampton.

WANTED, Trumpeter, and full mute effects, for dance hall in Scotland; must be young and good showman. Send terms for 6 evenings per week to WARREN, 26, Newton-st., Glasgow, W.

WANTED, Trumpet or Cornet Players; café, stage, and dance; wages from £6 per week. Write to Box 393, "The Era."

WANTED, Solo Cornet, Solo Clarinet Players; only exceptionally good men need apply; age limited 30. Full particulars, apply—
Flight-Lt. J. AMERS, Director of Music, H.M. R.A.F., Uxbridge.

WANTED, Orchestral Organist and 'Cellist, used to all standard works. KING'S THEATRE, Exmouth.

WANTED, for small Picture Palace in Surrey, Orchestra comprising Pianist, Violinist, and 'Cello; two matinees at 2.30, and two evening performances 6 to 10.30; must provide own library with up-to-date numbers, and have played together. State inclusive terms and reference to Box 350, "The Era."

WANTED,
Jazz Pianist for Revue Band.
Double-handed man preferred.
Also wanted, first-class Sousaphone Player.
Terms, photo, age, to—
MILES,
Hippo., Stockport.
Next: Hippo., Aldershot.

WANTED, Trio (Piano, Cornet, Trap Drums), for Skating Rink; also Managing Tutor and quantity second-hand Roller Skates. Box 351, "The Era."

WANTED, Lady Pianist, ballroom dance music, must syncopate. Apply Sept. 28 between 3 and 4, to Miss MURIEL SIMMONS, 13, Stratford-place, W.1.

WANTED, the following First-class Musicians: Orchestral Pianist, 'Cellist, Organist (Mustel), and Tympanist, Drummer, with full kit. State qualifications and terms for continuous cinema performance. MANAGER, Shaftesbury Cinema, Portsmouth.

WANTED, Lady Pianist and Violinist (young) for Dances; contract if suitable. Call or write, 78, Church-road, Barnes.

WANTED at Once, Orchestral Pianist, to combine 'Cello or Clar. Apply M. D., Theatre Royal, Stratford, London, E.

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The Old Establishment for thorough Orchestral Tuition.
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WE HAVE EVERY FACILITY FOR PROCURING ENGAGEMENTS WHEN PROFICIENT.
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GOOD DEPUTIES ALWAYS ON HAND.
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REG. L.C.C.

WANTED, experienced Orchestral Pianist, also good Rep., able to lead; both must be thorough musicians. State terms for 6 evens., 3 mats., per week (no Sundays), to L. Courtman, M.D., Colonnade, Leamington Spa.

WANTED, Jazz Banjo and Sax. (doubles pref.) for about 30 dance engts.; audition, Sunday, 11.30 a.m. Non-syncos and duds save fares. 76, Talgarth-mansions, Baron's Court.

WANTED to open at once, First-class Jazz Drummer, must have up-to-date outfit; preference doubling trumpet or Trombone; young and good appearance; nine months' engt. to suitable man. Photo., terms, to R. NIGHTINGALE, "Avondale," Llanfairfechan, North Wales.

WANTED, First-class Drummer (tymps and full effects), to open Oct. 5; must be thoroughly used to musical comedy, revue, etc., or useless; strict sobriety essential; M.U. terms; permanency to right man. Age references, etc., to WILLIAM K. STEELE, Mus. Dir., Opera House, Coventry.

WANTED, First-class Drummer, with Tymps. and all effects, well up in cinema work, and smart, or useless; start at once. Apply this (Saturday) morning, King's Picture Playhouse, Chelsea.

WANTED for Opera House, Cheltenham, a good Drummer and Tympanist; must be good reader and used to musical comedy business; comfortable job for right man. HORACE TEAGUE, Musical Director.

WANTED, a Drummer for dance and straight, for Basingstoke, to open as early as possible. Send terms and full particulars in first letter. O. CASEY, 13, Gerrard-street, W.1.

WANTED, Drummer; tymps. found 6 evenings, 2 mats.; amateur may suit. Lowest terms. CRICHTON, Seway, Uxbridge.

WANTED, for JESSIE FILER'S Astoria Ladies' Jazz Band, now appearing with great success on the Continent, first-class Violiniste and Banjoiste; must be good players, with experience; smart appearance. Apply, 24, Ravenscroft-ave., Golders Green, N.W. 11. 'Phone: Speedwell 2929.

WANTED, MSS. for immediate publication; good terms for the right stuff; no dud compositions entertained. JEFFERS, HARLEY and JEFFERS, Music Agents and Publishers, 63a, High-street, Chelmsford.

WANTED, First-class Instrumentalists for London Cafes. Apply GRAY, 12, Archer-street, Piccadilly, W.

WANTED Known, to Resident Provincial Musicians: LOCAL REPRESENTATIVES WANTED IN LARGE PROVINCIAL CENTRES for London Orchestra; providers in touch with best syncopated and straight bands and players; salary and commission to those who show results. Fullest particulars required; stamp. Box 378, "The Era."

WANTED, Small Orchestra (Trio, Quartette, would suit if able to give results required), drums and effects essential, and those willing to put lift and go into a cinema programme; must be able to fit pictures really well, and be used to good variety acts. Small, but very good cinema on South Coast. Not a company, but a sole-proprietorship with a soul, who wants to meet people who will work in co-operation to make an artistic success. Continuous performances from 3 p.m. but no Sundays. Four musicians who can arrange to fit the whole show. Small pictures solo piano, big picture and turns full orchestra and star selections. Library provided, but orchestra with additional library will be useful. Plenty of work, but under happy conditions. Write with full particulars, photos, if possible, and where can be seen working. Individual artistes can write, but a combination now working will be preferred. Salaries must be reasonable, and a long engagement can be assured to the right artistes. Considered applications will be interviewed and all photos., references, etc., will be carefully returned. Do not trouble to send stamped envelopes unless large photos. are sent. To save trouble please read the requirements of this advertisement carefully and comply in full. Suggested combination would be piano, violin, 'cello double organ, drums double cornet. Jazz Set will be provided if required. Write Box 369, "The Era."

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WANTED Known, if MR. GEO. COTMAN will communicate with Bandmaster R. G. Gosling, c/o "The Era," he will hear something to his advantage.

WANTED, Lady Instrumentalists, Jazz and Straight. Double-handed or vocalists preferred. Any novelty instruments write in. London applicants only.
Stamp for cert. reply to
HARRY STOGDEN,
21, Terrace-rd., South Hackney, E.

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JOSEPH LAURILARD & SALES, LTD.,
THEATRICAL, CONCERT, AND ORCHESTRAL AGENTS AND PRODUCERS.

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WE CAN CONVINCE YOU THAT WE CAN
SAVE YOU MONEY
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INCREASE YOUR PROFITS TO AN ENORMOUS EXTENT.

IF YOU WILL COMMUNICATE WITH US,
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ALSO WILL ANY MUSICIANS WHO CAN DOUBLE ON ANY INSTRUMENT OF THE BANJO FAMILY KINDLY WRITE OR CALL ON US IMMEDIATELY, AS WE HAVE AT PRESENT A BIG DEMAND FOR MEN DOUBLING ON G BANJO, TENOR BANJO, BANJOLINE, AND GUITAR-BANJO.

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W.1.
'PHONE: GROSVENOR 2954.

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WANTED, Brass Band Players needing situations in the near to register on our list. Write Box 395, "The Era."

WANTED Known, MR. HARRY WOOD, Musical Director, Winter Gardens, Blackpool, desires to thank all applicants for recent vacancies, and to inform them that same are now filled.

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If YOU haven't a library,
USE OURS.
24 Trios 2/9, 38 Trios 4/-, 50 Trios 5/-.
Satisfaction guaranteed.
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WANTED for the Band of H.E. the Governor of Bombay, the following instrumentalists: Two Violinists; ist, doubling with any strings; h. and Jazz Drummer; to re-engage re-enlist, rank and pay of sergeant ter 3 months. For further information apply to E. A. BARRATT, 11, The Dale, Letchworth, Herts.

WANTED KNOWN, EASTON'S MUSIC LENDING LIBRARY; CINEMAS, ETC. NO REPEATS FOR SEVERAL WEEKS. MODERATE TERMS. "ELMWOOD," ATKINS-ROAD, CLAPHAM PARK, S.W.12. 'PHONE, STREATHAM 950.

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Latest and Best Cinema Music.
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WANTED Known, A Treatise on Conducting, 12,000 words, 1s. 8d.; illustrated. Method fully explained (long-felt want supplied). Invaluable to members Orchestra, Band, or Choir. Bandmaster E. R. COOPER, 23, Beech-avenue, Blackpool.

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'Phone: Riverside 1566.
Nr. Hammersmith Station and Bridge.

WANTED, Boy Musicians, about 15 years age, must be promising players. Write BANDMASTER, Royal Berkshire Regiment, Crownhill Bks., Devon.

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WANTED, engagement by thor. expd. Musical Dir. Violinist; up-to-date library (over 3,000). Expert picture fitter.
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WANTED, engagement by first-class Musical Director (Solo Violinist or Baton), keen organiser, showman supreme, modern extensive library; programmes and feature films artistically and minutely fitted; only good position entertained.—Box 316, "The Era."

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WANTED, engt. by Eugene Erard, M. D.; large lib.; London only; powerful player, L.L.S.. Best offers, 15, Cassland-road, Thornton Heath.

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WANTED, Joint Engagement by thoroughly experienced Musical Director Violinist (powerful tone) and his Pianist (gent.); first-class refs.; decent offers only.
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WANTED, engt. by Mr. C. E. CRIPPEN, Violinist, M. D.; own up-to-date picture-fitting library; 4,000 sets; best offers, London only. Box 391, "The Era."

WANTED KNOWN, VIOLIN CONDUCTOR; SHOWMAN, BIG LIBRARY, OPEN FOR GOOD OFFERS; CINEMA, HOTEL, ETC.; STRAIGHT OR JAZZ. M.D., 45, WELLINGTON-STREET, GLOUCESTER.

WANTED, engagement by Violinist-Conductor, with his own pianiste, best references and library. CONDUCTOR, Palladium, Gloucester.

WANTED, engt. by Dance Violinist, with Drummer, both young, smart appearance; just concluded season North Wales; go anywhere. NAT NORMAN, 5, Yerbury-road, Tufnell Park, N.19.

WANTED Known, MISS PETER CHAMPNEY, Violiniste, disengaged afternoons and evenings; cinema preferred. 2, Canfield-gardens, N.W.6.

WANTED Known, Violinist and Pianist, straight and jazz, require engagement, together or individually; thorough experience all business. Coms. to SHARPE, Corner Café, Peasholme, Scarboro'.

WANTED by expd. Dance Violinist, dble. sop. sax.; young, smart. D. LAYLAND, 140, Kirkham-street, S.E. 18.

WANTED Known, Dance Violinist (double) wants odd evening engagements. E. A., 13, Dagnan-road, Balham Hill, S.W.

WANTED Known, Viola Player (male), seeks engagement; experienced all kinds, var., cinema, etc. L. DAVIS, 15, Dean-road, N.W. 2.

WANTED, engagement, jazz or straight, by Violinist, just terminated seaside contract; London only. ELSTEIN, 29, Doughty-street, W.C. 1.

WANTED Known, Jazz Dance Violinist, syncopating, big tone, seeks evening engts. 62, North Side, Wandsworth Common, S.W.

WANTED, cinema engagement by first-class Quartet (two Violins, Piano, and 'Cello); perfect fitting and excellent library. Box 398, "The Era."

WANTED Known, experienced Violinist, entering profession, wants job near home; rep., trio, quartette, or orch. 4, Polworth-road, Streatham, S.W.

WANTED shortly, engt. by thor. capable, expd. all-round Violinist; highest rep.; first-class offers only. Box 390, "The Era."

WANTED, engt. as Viola, any bus., open Oct. 5. NICHOLLS, Pavilion Orchestra, Blackpool.

WANTED Known, Lady Violinist, disengaged; fine repetiteur, capable of lead; thoroughly experienced. 74, Bridgford-road, Nottingham.

WANTED, engt. by Violiniste and Pianiste, in small orch.; well exp., good refs.; £6 (joint), evenings only, mats. and lib. extra (if pref.) open Oct. 5 on. VIOLINISTE, 7, Crescent View, Peel Park, Salford, Manchester.

WANTED, engt. by Violiniste and Pianiste, cin.; expd.; refs.; £6 (joint), evenings, mats. and lib. extra. Box 382, "The Era."

WANTED by experienced Violinist, deputising, cinema or dance. 2, County-grove, Camberwell, S.E. 5.

WANTED, engt. by Violinist, experienced all lines, leader or repetiteur, first-class library, good tone, excellent references, reasonable terms. London or near Billingsley. HIGGINS. 14, Firbank-road, Bournemouth.

WANTED Known, Young Lady seeks re-engt. as Rep. Violiniste, some experience. 299, King-street, Hammersmith, W. 6. 'Phone: Riverside 3070.

WANTED Known, Lady Violiniste (30), desires re-engt.; s. medalist; one year in last berth; 10 yrs. exp.; used to piano only and orchestra; for comfy engt. £2 5s. Box 355, "The Era."

WANTED, engagement second Violniste. Miss W. SPARROW, 7, Rushford-road, Crofton Park, S.E.4.

WANTED, engagement, Violin, repet. or second; fine tone, experienced; open October 5. Mr. H. FOREMAN, 52, Grosvenor-road, Skegness, Lincs.

WANTED, engagement as 1st Violin, late R.A. Band, Woolwich.
F. ASBURY,
48, Broad-street, Sheerness, Kent.

WANTED, engagement by Violinist Leader; disengaged Saturday, 26th. Wire or write 49, Clemence-street, Burdett-road, E. 14.

WANTED, engagement, Violin (repet. or 1st), any business; wide experience; abstainer. VIOLINIST, Abbey House, Cobridge, Stoke-on-Trent.

WANTED by thoroughly experienced Trio (11 years), cinema engt.; Violin, 'Cello, Piano; up-to-date library; expert picture fitter; London or suburbs. M.D., 132, Manor Park-road, Harlesden, N.W.

WANTED, engt. (perm. or deputy), by First-class Violiniste; expd. Tavan; from Oct. 12. Holiday address, THORPE, c/o Mrs. Moody, 58, High-street, Dunbar, Scotland.

WANTED by Violinist and Orch. Pianiste, engt., hotel, club, rest., etc., or Pianiste only; thor. expd.; splendid lib., smart. 7, Claverdale-rd., Brixton.

WANTED, engt. by young Violiniste; London only; will take small salary to further experience. NELLIE FLACK, 27, Brading-road, Brixton Hill.

WANTED, engt. by Violiniste, finishing Luna Park to-night; lead or repet.; any business. 'Phone: JARVIS, 2391 North.

WANTED, S.W. London Cinema, October, Violinist and Pianist; library, fit pictures. PIANIST, 97, Louisville-road, Balham, S.W. 17.

WANTED Known,
MISS KITTY MARTIN,
Brilliant Solo Violiniste and Experienced Leader,
Shortly concluding season Leader, Lytham Municipal Orchestra,
Desires Engagement for Hotel, Café, or small Cinema.
Any district.
Apply 67, Westby-street, Lytham.

WANTED Known, LEO McCORMACK (Violin and Banjo), engts. Perm. address, 25, College-court, Hammersmith. 'Phone Riverside 3105.

WANTED, by exper. Dance Violinist, young, smart, even. engag. or deputising. 22, Arica-road, Brockley, S.E. 4.

WANTED, by VIOLINIST (can double VIOLA), engagement, any business, Leader or Repet.
H. VERNON, 28, Lonsdale-road, Barnes, S.W. 13. Tel.: Riverside 1566.

WANTED, engt. by expd. Violinist, lead or repet., good reader, 12 years varieties, pictures, etc.; any business; can open Monday. T. W. B., 17, Gill-street, Commercial-road, E. 14. 'Phone: East 1729.

MUSICIANS' WANTS.

WANTED Known, Dance Violinist seeks engt. with good band; latest American ideas in rhythm, counter melodies, and double stopping breaks; recently playing with well-known London band. Write, VIOLINIST, 30, Kent Gardens, Ealing, W. 13; or 'Phone 1873 Ealing.

WANTED, engagement by Violiniste (lady), cinema or café; library, references, experience. VIOLINISTE, c/o Mrs. Baker, Broad Oak, Newnham-on-Severn, Glos.

WANTED by Violiniste and 'Cellist, joint engt; library if required. MUSICIAN, 7, Lily-villas, Reservoir-road, Whitstable, Kent.

WANTED, by known Violinist, engt. in theatre or cinema; thor. expd., extensive library. Apply J. V., 6, St. Peter's-lane, Leicester.

WANTED Known, Violinist and Pianist require re-engagement, cinema; experienced fitting, small library (increasing); joint or separate. F. H. T., 29, Mannock-road, Wood Green, N. 22.

WANTED, engt. by Violin and Trombone; dance preferred. 9, Salisbury-row, S.E. 17.

WANTED, engagement, MISS EDIE REEVE, Violinist, experienced player; perm. or dep.; any bus. 60, Kimberley-gardens, Harringay, N.4.

WANTED, engt. as Leader by young, first-class Lady Violiniste; fully experienced in any bus.; splendid references. VIOLINISTE, 14, Doughty-street, W.C. 1.

WANTED, engagement by Sub-Leader; many years' experience. M. SCHALET, 10, Fremont-street, Hackney, E. 9.

WANTED Known, Violin, leader or repet., doubling Tenor Banjo; good library, any business, experienced. H. V., 1, Holly Gardens, Southchurch-road, Southend-on-Sea.

WANTED, engagement by first-class Violin Leader, thoroughly experienced all lines; extensive library and good showman; will go out of town. VIOLIN LEADER, 41, Sunbury Mansions, Shoreditch, London, E. 2.

WANTED Known, well-known Leader-Violiniste at lib., deputy or dates, short notice; exp. straight or dance; own orchestra if desired. VIOLINISTE, 1, Lloyd-avenue, Norbury, S.W. Streatham 5404.

WANTED, re-eng. exp. Leader or 1st Violin, concluding I. of M. 26th; hotel, café, cinema, or dance orchestra; good appearance. VIOLINIST, Bradda House, Douglas.

WANTED, engt., lady Leader Violiniste, exp.; cinema pref.; good tone; fin. season engt. Victoria Pier. 7, Eaves-street, Blackpool.

WANTED, engt. by Violinist, Leader or Rep., expd. cinema and café; good tone and sight reader. HUGO LINDEN, 75, Station-road, Bexhill.

WANTED, engt. by Leader Violin (gent.) and Pianist (lady); joint; expd.; pic. and variety; evenings only. What offers? W., 13, Ellington-street, Barnsbury, N.7.

WANTED, engt. 1st-class Violinist, Lead or Rep.; no dud; any bus. LILLEY, 23, Minford-gardens, W.14.

WANTED, engagement by first-class Violin Leader, experienced cinema. LEADER, 172, Gooch-street, Birmingham.

WANTED, by good Leader Violin (gent.) and Pianist (lady), joint engt.; thoroughly expd. pictures and variety; evenings only; splendid library. W., 13, Ellington-street, Barnsbury, N. 7.

WANTED, engt., Leader or Rep., cinema, dance, library. VIOLINIST, 196, Canterbury-rd., Croydon. 'Phone, Thornton Heath 1606.

WANTED, engt., Leader or Rep., pictures or varieties; exper. GEO. DRAPER, Violinist, 55, Marlboro'-road, Dalston, E.8.

WANTED, engagement by LEADER VIOLINIST. First-class experience. VIOLINIST, 138, Walton-street, Oxford.

WANTED, engagement by thoroughly reliable Leader-Violin M.D., 12, years' exp. pictures; a fine classic library; genuine and competitive worker in every line of cinema playing; London only. LEADER, 42, Constance-road, E. Dulwich, S.E. 22.

WANTED, re-engagement by a Leader-Violiniste as Leader or Rep.; fully exp. in London variety, super cinema, and café work. VIOLINISTE, 177, Adelaide-rd., N.W. 3

WANTED, Sunday deputising by Leader-Violinist and Orchestral Pianist; any business. Apply M. D., 22, York-road, West Ealing, W.

WANTED, engt. by First-class Violinist Leader, fully exp.; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED Known, Violinist-Leader, first-class, playing London cinema, wants change; young; good library; can supply orchestra. Hampstead 1395.

WANTED, by Repet. Violinist, expd. any business; reasonable terms. VIOLINIST, 2, Shamrock-st., Clapham, S.W. 4.

WANTED Known, thoroughly expd. repet. Violinist available for deputising, evenings only. F. W. W., 305, Southcroft-road, Streatham, S.W.16.

WANTED, engt. (perm. or deputy) by refined young Repet. Violiniste; fully expd. all lines; just finished season engt. at Blackpool; hotel or café preferred. F., 9, Laurel-road, Barnes, S.W.

WANTED, engt. by Violin Repet. or 1st, exper. cinema, ex. refs.; permanency, reliable. Box 374, "The Era."

WANTED Known, experienced Violinist, repet., lady, wants cinema engagement; would deputise. Box 364, "The Era."

WANTED, engt., good exp. Repet. Violinist or 1st Violin; take lead under piano direction. VIOLINIST, 15, Lakefield-villas, Wood Green, N.22.

WANTED, engt., good Repet. Violinist and capable Reed Organiste, 'cello parts if required; double piano; £5 10s. joint. VIOLINIST, 15, Lakefield-villas, Wood Green, N.22.

WANTED, engagement by 'Celliste, small salary for further experience. CELLISTE, Box 385, "The Era."

WANTED Known, 'Cellist, free for deputising or perm.; experienced pictures, cafe, or variety; London or suburbs. Box 380, "The Era."

WANTED Known, 'Cellist, long experience all lines, strong tone, open for re-engagement, London. Box 379, "The Era."

WANTED Known, 'Cellist desires engagement Southend or S.E. Coast; big tone; excellent refs. KEMP, 11, Shanklin-road, Crouch End, N.

WANTED, experienced Solo and Orchestral 'Cellist for Picture Trio; only first-class performers need apply. All particulars, references, and salary required to MANAGER, Empire Art Pictures, Chorley, Lancs.

WANTED Known, exp. 'Celliste available Sunday engagement and deputising, perm. not desired. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

MUSICIANS' WANTS.

WANTED KNOWN, AT LIB. 1ST-CLASS ORCHESTRAL SOLO 'CELLIST. GOOD CLASS CINEMA OR CAFE. OFFERS TO 55, FOLKESTONE GARDENS, DEPTFORD, S.E.8.

WANTED, by 'Cellist, cinema engagement in or near Liverpool; low wage for further experience.
E. CAINE,
77, Vandyke-street, Liverpool.

WANTED Known, young Male 'Cellist seeks re-engt., cinema or café, experienced; Dublin pref. Please write 'CELLIST, 6, Montrose-terrace, Anna-villa, Ranelagh, Dublin.

WANTED Known, 'Cellist seeks engagement; 15 years' experience variety, cinema, etc. A. STONE, 21, Bramfield-road, Wandsworth Common, S.W. 11.

WANTED Known, really first-class 'Cellist, fine executant; just finishing season, Communications, Box 354, "The Era."

WANTED, engt. by 'Cellist, good tone and appearance; experienced any bus., in or out of town. Offers to 14, Stockwell Green, London, S.W.9.

WANTED, engt. by competent 'Cellist.
Excellent tone, good reader.
Silver medallist.
Thoroughly experienced in all work.
To hear is to believe.
Box 361, "The Era."

WANTED Known, First-class Sol and Orchestral 'Cellist at liberty for a high-class engagement. Address, 'CELLIST, 307, Bramhall-lane, Stockport.

WANTED Known, 'Cellist (lady), year's experience, now vacant. 'CELLO, 13, Grosvenor-road, Scarborough.

WANTED, perm. engt. by good expd. 'Cellist; London or S.W. pref.; would dep.; state terms. E. BRANSON, 36, Albert-rd., E. Croydon.

WANTED, engt., evenings, by expd. 'Cellist; from straight to jazz; will deputise. EDWARD SMITH, 20, St. Pauls-avenue, N.W. 2.

WANTED by 'Celliste, engagment or deputising, Sundays only; experienced all lines. EVE, 4, Oxford-terrace, W. 1.

WANTED, engagement by experienced Lady Double Bass Player, disengaged.
Address Miss SYBIL MILLER, 32, Montrell-road, Streatham Hill, S.W. 2.

WANTED Known, the original JACK PROVERBS, Double Bass, at liberty. Offers, 9, Exchange Buildings, Oakengates, Salop.

WANTED, Engagement by Double Bass (lady).
First-class experience, concert, cinema, café; good strong tone.
Box 386, "The Era."

WANTED, engt., First-class Sousaphonist, doubling String Bass; jazz or straight; highest refs.; lib. Sept. 30; good offers only. "BASSO," Orchestra, Adelphi Hotel, Liverpool.

WANTED, by D. Bass (young) engt. cinema, etc.; Birmingham district pref. Reply BASSO, 74, Wheeler-street, Birmingham.

WANTED, engagement by thoroughly experienced Double Bass, any business. Apply DINGLE, c/o Bessemer, Restormel House, Restormel-road, Plymouth.

WANTED Known.
Sousaphone and D. Bass disengaged; experienced.
Replies, Box 327, "The Era."

WANTED Known, String Bass at liberty, experienced, can double Clarinet. MACINTYRE, 126, Morrin-street, Glasgow.

WANTED KNOWN, DOUBLE BASS (LADY), DIS. FROM MONDAY, OCTOBER 5; CONCERT, CAFE, OR FIRST-CLASS CINEMA; REFS., PHOTO., ETC. MISS VIOLET TURNER, PIER ORCHESTRA, ST. ANNES-ON-SEA.

WANTED, engagement by First-class Sousaphonist (combine String Bass).
Dance, Revue, etc. Good offers only.
SOUSAPHONE, 29, Cornwall-road, Bexhill-on-Sea.

WANTED, engt. by String Bass or Sousaphone; expd. any bus. PLANT, 1, Warburton-street, Pendleton, Manchester.

WANTED, engt. by exp. Bassoon, high or low pitch; good refs.; at liberty Oct. 12. WM. D. ROBB, The Tower, Blackpool, Lancs.

WANTED, engagement, Bass (lady), experience all lines. BASS, 42, Loftus-road, Shepherd's Bush, W.

WANTED, ENGAGEMENT BY EXPERIENCED FLAUTIST (PICCOLO SOLOIST); JUST FINISHED SEASON MORECAMBE TOWER. WRIGHT, 149, CLEAVER-STREET, BURNLEY.

WANTED Known, Flute and Piccolo, exp. cinema and variety soloist, refs., M.U. terms, desires engt. from October 5; Birmingham district preferred. FLAUTIST, 15, Portland-road, Blackpool.

WANTED, engt. by Flute and Piccolo, exp. all lines; good refs. 45, Elliot-street, Bradford, Manchester.

WANTED, engts. by young Flautist. 62, Mysore-road, Battersea, London.

WANTED, engt. Clarinet, well up in opera, etc.; flat and sharp pitch instruments; disengaged end of Sept. W. CLAY, 35, Rosevean-rd., Penzance.

WANTED, engt. by expd. Clarinet, reliable and capable; any business; either pitch.
MORRIS, 28, St. Hilda-rd., Folkestone.

WANTED, First-class Clarinet, flat pitch, double E. flat Sax., for cinema; 6 evenings, 2 mats.; open October 5. Full particulars, terms, etc., S. NORTH, 71, Finch-road, Handsworth, Birmingham.

WANTED, engagement by first-class Clarinet, at liberty October 12; experienced theatre, cinema, etc.; excellent references; age 30; any distance. CLARINET, 73, Waterloo-road, S.S., Blackpool.

WANTED, engt. by exper. Clarinet, any business; steady, reliable, capable, good soloist; refs.; distance no object. CLARINET, 20, Newhall-st., Swindon.

WANTED Known, at liberty Oct. 5, Clarinet (any business), in or near Nottingham; M.U. terms. A. H. POPPLE, Opera House, Scarborough.

WANTED, engt. by Clarinet, flat pitch, N.439; thoroughly experienced, refined, etc.; young, smart. C. RAUSUZ, 17, Davie-road, Dagenham, London.

WANTED, engagement by Solo Clarinet, either pitch; combine E flat alto sax., high pitch; first-class references. Box 368, "The Era."

WANTED, engagement by well-known Clarinet and E flat Alto Saxophone, for straight and jazz work. Write MERNICK, 28, Rectory Square, Stepney Green, London, E. 1.

WANTED by First-class Alto and Sop. Sax, gigs or perm.; fine clear tone; good offers only. TERRY LAYLAND, 140, Kirkham-street, S.E. 18.

WANTED by Alto Sax., dance engts., London or S.W.; fully exp.; good refs.; age 35. Box 381, "The Era."

MUSICIANS' WANTS.

WANTED, engts., Sax.
Doubling Clarinet.
SUTTON, 96, Darwin-street, S.E. 17.

WANTED Known, Saxophonist (E. Alto), young, smart, doubling on Violin, requires mid-week work, extemporising. D., 21, Upper East Smithfield, E. 1.

WANTED, engt. by E flat Alto Sax., evening dances in or around London; good tone, smart appearance, previous experience; moderate fee; willing to rehearse. Telephone, Western 4604, Monday and following evenings, after 5.30 p.m.

WANTED, engts. by (prof.) E flat Alto Saxophonist, just returning from 20 weeks' engt.; fully competent sight reader, straight or jazz. E. S., 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone: City 1811.

WANTED, by Alto Sax., engts., London only; sight reader, young, smart. 'Phone: Riverside 2886. 78, Church-road, Barnes.

WANTED, by Alto Sax., high or low pitch, doubling B flat Soprano, evening engts., dance; Saturdays excepted. 40, Bishop's-road, Fulham, S.W. 6.

WANTED Known, MR. ALEX. E. BRITTON, E flat Alto Sax. and Clarinet. 106, Heath-st., Hampstead. 'Phone: Hampstead 3807.

WANTED immed., perm. or odd work by exp. Alto Sax. doublg. S. C. S., 18, Elm-road, N.W. 1.

WANTED, by C melody Sax., doubling Banjoline, odd nights in small band; willing to practice.
COOMBER,
43, Upper Park-street, N. 1.

WANTED by smart young Alto Sax. (low pitch); engagements with first-class dance combination, town or near; mellow tone; willing to deputise. 'Phone: Northwood 494. Box 388, "The Era."

WANTED Known, Sax., E flat Alto, Soprano, tenor. 41, Westbourne-terrace, North, Paddington, W. 2. 'Phone: Padd. 3415.

WANTED Known, Youth, aged 19, playing Alto and Soprano Sax.'s, seeks first-class experience in first Sax. playing; willingly give salary second consideration for good experience. No stage offers, please. Adsum 2 years. Apply Box 220, "The Era."

WANTED Known, Saxophonist, superior tone, etc. (playing in town next week); offers invited; audition willingly; at liberty Oct. Box 363, "The Era."

WANTED Known, RON. GRAY, Syncopated Dance Pianist, dblg. E flat Alto Sax. Open for evening engts. Willing join good band for good class work about 3 or 4 evgs. week. Young, smart, good lib. Novelty solos speciality. Gerrard 4947. 3, Park-avenue, Bounds Green-road, N. 22.

WANTED Known,
1st-class Trumpet seeks change.
At present on tour.
Jazz or straight. Can open in fortnight.
First-class offers only.
TRUMPET, 34, Cecil-avenue, Barking.

WANTED Known, 1st-class Trumpet Soloist can open Monday for perm. or odd dates; good tone, sight reader; 10 years' exp. (last engt. two years). DUNK c/o 150, Waleran Buildings, Old Kent-road, S.E.1. No photos. Waiting for rations.

WANTED, engagement by young Trumpet. London only.
H B., 7, Drakefield-road, New Cross, S.E.14.

WANTED Known, Trumpet Player desires to join Dance Band which has regular jobs during the week. Box 352, "The Era."

WANTED, can any M. D. find place for Trumpeter (any line); inexperienced but hardworking, conscientious, and abstainer; not afraid of rehearsals; willing to take seconds. Apply TRUMPET, 6, Charlwood-street, London, S.W. 1.

WANTED, by expd. Trombone, cinema, etc., Lon. pref., perm. or dep.; ex. ref.; present engt. terminates this Saturday through cuts. J. N., 107, Bury-street, Edmonton, N. 9.

WANTED known, engt. by Trombone, 1st-class exp; dis. Oct. 3; London district only. Coms. and terms to W. S., 8, Holehouse-street, Blackburn, Lancs.

WANTED, engagement by First-class Trombonist; theatre or var. HIBBS, 254, Knutsford-road, Warrington.

WANTED Known, Trombone seeks engagement, any business; ex-Army bandsman. 97, Hunny-hill, Newport, I.W.

WANTED, engagement by Organist, pipe or reed, solo or orchestral, London or suburbs.
E. CRIMP, 16, Lodge-drive, Palmers Green, N. 13.

WANTED, by Orchestral Organiste (reed), deputising or permanency; evenings only. Apply Box 376, "The Era."

WANTED Known, Orchestral Organiste (lady) (not pipe) requires Sunday deputising; experienced relief pianiste. 119, Bedford-road, Clapham.

WANTED, engagement by Organist (Mustel), town only. ROSE, 5, Tolmers-square, Euston-road, N.W.

WANTED Known, Orch. Organiste desires provincial perm.; ex. all parts arrangts.; adaptable. Box 357, "The Era."

WANTED, engt., First-class Reed Organiste, large pedal or small organ; 'cello parts, tenor clef, wood-wind (piano); London only; £3.
ORGANISTE, 65, Gladstone-avenue, Wood Green, N. 22.

WESTS' PICTURES, BOURNEMOUTH.
WANTED, First-class Mustel Organist. References and salary to J. ROSTERE LATHAM, Mus. Dir.

WANTED Known, ERNEST L. BEELEY, Orchestral Pianist and Organist, disengaged Sept. 27; any business. 11, Highbury Grange, N. 5.

WANTED, engt. by first-class Pianist, sight reader and syncopater; just concluded contract at S. Coast Palais; young, good appearance; could supply first-class Drummer doubling banjo and sax. PIANIST, 15, Bloemfontein-avenue, W. 12.

WANTED, engt., Brilliant Pianiste, orchestra or relief; exp., low salary. 182, Highbury New Park, or 'phone North 988.

WANTED by expd. Orchestral Pianiste, good sight reader and musician, L.R.A.M.; 10 years exp. in cinema and cafe. Box 392, "The Era."

WANTED by First-class Dance Pianist, odd evenings or afternoons, any bus.; smart appearance; showman, sight reader. F. CARRUTHERS, 22, Artesian-road, Bayswater, W. 2.

WANTED by expd. Dance Pianist, engts. town; sight reader. MORTON, 27, Jeffreys-street, N.W. 1. 'Phone: Museum 734. Ext. 30.

WANTED by gent., Pianist, two or three other really good musicians to join him, with view to engagements. Box 227, "The Era."

WANTED, engt. by Musical Director, pianiste, with own trio, a quartette; experienced, excellent library and references; moderate terms for London district. 35, Grove Park-gardens, Chiswick.

MUSICIANS' WANTS.

WANTED, engt. by Orch. Pianist in small orch.; fully expd.; good refs.; £3 5s., evenings only; mats. extra. Open Oct. 5 on. PIANISTE, 7, Crescent View, Peel Park, Salford, Manchester.

WANTED, engt. by exp. Pianiste, orch. or relief; would deputise. PIANISTE, 107, Fentiman-road, Clapham, S.W. 8.

WANTED, engt. by First-class Orchestral Pianiste, also 'Celliste; large library; London only. PIANISTE, 173, High-road, South Tottenham, N. 15.

WANTED Known, Pianist with good technique, seeks position with gd. violinist or sm. orch.; gd. player who only needs further exp. gd. ref. and certs.; mod. salary. Employ disabled men. What offers? Box 377, "The Era."

WANTED, engt., good Cinema Pianiste and Violiniste; first-class musicians; fully experienced. PIANISTE, 3, Melrose-villas, Wilton road, Hornsea, E. Yorks.

WANTED, engt. by versatile Dance Pianist; vocalist and showman. Would inquirer of last week please write H. A. S., 202, Westbury-avenue, N. 22?

WANTED, engt., expd. Pianiste (relief), open to deputise short notice. Communications G. D., 31 Westend-avenue, Leyton, E.10.

WANTED Known, disengaged Cinema Pianiste, dep. or perm., town or country; dance work. PIANISTE, 2, St. Thomas-square, Hackney.

WANTED, engagement, experienced lady cinema Relief Pianist; London only, 72, Harlesden-gardens, Harlesden, N.W.10.

WANTED Known, ALB. ALLEN, Syncopated Dance Pianist, gigs or perm.; reader, transpose and extemporise; used to good work. 14, Rollins-street, New Cross, S.E. 15.

WANTED Known, Pianist (24), First-class Dance, requires engts. Odd nights, or would consider perm. Tip-top man with rhythm and syncopation.
5 years' exp. with good bands.
Read anything and memorise.
Capable Organist. Can supply band.
All experts. Own motor-cycle.
376, Merton-road, Southfields, S.W. 18.
'Phone: Putney 2633.

WANTED, engts. by Dance Pianist, town, evenings; sight reader; would deputise. Write P., 145, Vera-road, Fulham, S.W. 6.

WANTED, engt. by Brilliant Solo and Orchestral Pianist, to take charge of small orchestra in hotel or restaurant; large library; London only. Box 371, "The Era" Office.

WANTED Known, GOODWINS, Solo Pipe Organist-Pianist. 290, Dalston-lane, E.8. Would also deputise.

WANTED, by young lady Dance Pianiste, sight reader, expd. STELLA ASTON, 152, Stockwell-road, Brixton.

WANTED, Deputising, London only, by Pianiste-Organiste. BESSIE WELLINGS, 25A, Eynham-road, Wood Lane, W. 12.

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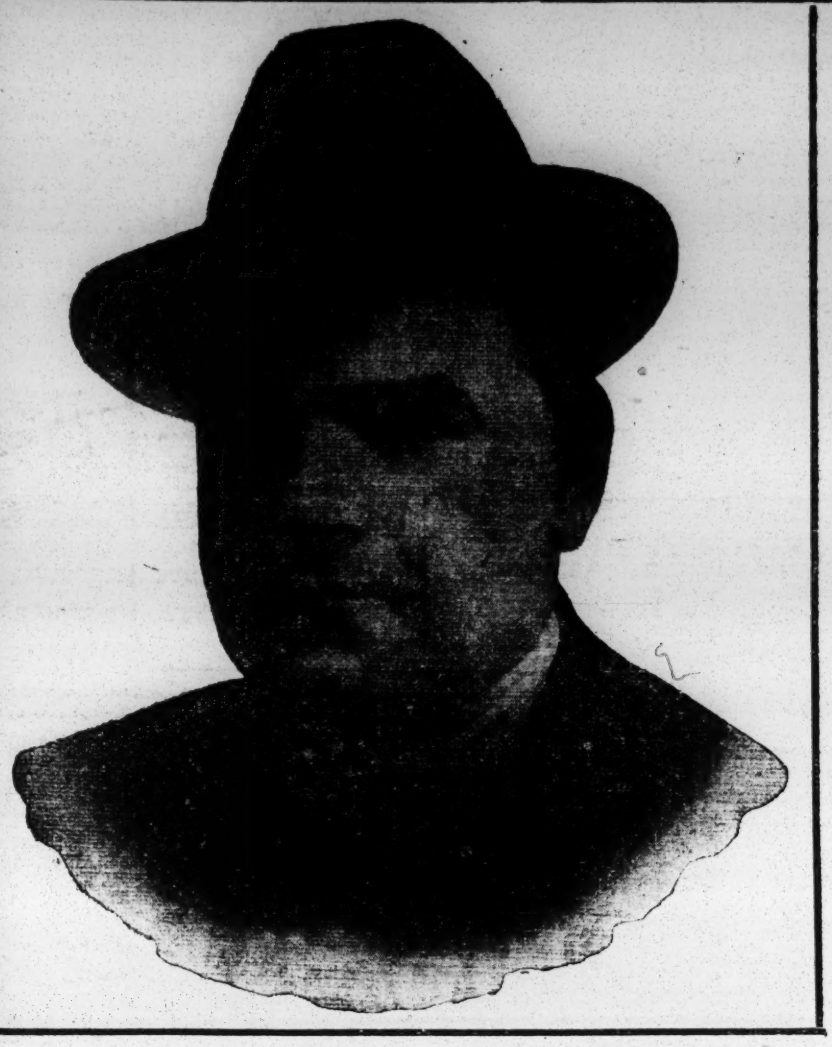

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THEATRICAL GOSSIP.

Another "Rose Marie" Record—Sunday's Green-Room "Rag"—Denville Hall—Fellowship of Players.

Another "Rose Marie" Record.

For last week's eight performances at Drury Lane Theatre, playgoers paid £6,536 16s. 10d. to see "Rose Marie." The previous record for a week was £6,389 12s. 8d.

Sunday's Green Room "Rag."

The programme of the Green Room "Rags" Society's first 1925-26 "Rag"—at the Prince of Wales Theatre on Sunday evening—will include, besides the revival of the Bryant-Finck musical comedy burlesque, "The Banana Girl" (Jack Hobbs the leading "lady"), sketches by Hugh E. Wright ("Laughter"), A. A. Milne ("The Man in the Bowler Hat"), Anthony Thorne ("Hers to Command") and George Elton ("The Silver Lining.")

Among the ladies kindly giving their services are Ena Grossmith, Jane Wood, Mary Jerrold, Helen Saintsbury, Louise Hampton, Elizabeth Colls, Pollie Emery, Minnie Raynor, and Elizabeth Arkell.

Denville Hall.

In connection with Denville Hall, of Northwood, a meeting was held on the stage of the Criterion Theatre on Wednesday afternoon last. Mr. Alfred Harding was in the chair and others present included Miss Annie Saker, Miss Jessica Black, Mr. Wm. F. Allvery, Mr. J. Pitt Hardacre, Rev. Evelyn Kingsbury and Mr. Denville. Letters of regret for inability to attend were read from Sir Arthur Carlton, Mr. Fewlass Llewellyn, Mr. Fisher White and Dame May Whitty. The qualifications of patrons were established, and the claims of applicants for admission to the Hall were examined. In-aid-of performances were shortly to be given at Worcester, Bath, Bristol, and Barry, and Mr. Denville was empowered to appoint an advance agent, should he find it necessary.

Fellowship of Players.

The Fellowship of Players will give their first production this season at the Apollo Theatre tomorrow evening, when "The Two Gentlemen of Verona" will be produced by Mr. Robert Atkins. The curtain will rise at 8.30.

Mr. Ion Swinley will play Proteus, Mr. John Gielgud will be Valentine, Mr. Geoffrey Dunlop will be Thurio, Mr. John Laurie will be Speed, Mr. Geoffrey Wilkinson will play Launce, and Miss Florence Saunders will be Julia.

Wallasey Theatres for Sale.

Mr. Pat Collins has decided to offer for sale his two theatres in Wallasey, the Hippodrome at Seacombe, and the Tivoli, New Brighton. The former is fully licensed and has a seating capacity for 875, while the Tivoli seats 1,100, and has four shops and a café attached, which bring in an annual rental of £910.

Actors' Church Union.

The next monthly "At Home" of the Actors' Church Union will be on Thursday, October 1, at the Theatre Girls' Club, 59, Greek Street, Soho, from 4 to 6 p.m.; dancing from 5 to 6 p.m. All members, etc., within reach are reminded that they have a standing invitation and can bring a friend.

For Australia.

Townsend Whitling sailed on Friday from Toulon for Australia, under contract with J. C. Williamson, Ltd.

"The Life Line."

"The Life Line," a play in three acts by Aimee Cavendish and David Bailee, will be produced at the "Q" Theatre on Monday. Following is the cast:—

Miss Matchan ..... Edith Harley
Angela Fane ..... Mary O'Farrell
Michael Hastings ... Hubert Harben
Irene Fane ..... Ena Grossmith
Brigham ..... Cecil Calvert
John Hastings ... Frederick Cooper
Hester Hastings ..... Martita Hunt
Produced by W. G. Fay.

"Uncle Tom's Cabin."

The new musical version of "Uncle Tom's Cabin," recently produced at Coventry, will be seen for the first time in the London district, at the Richmond Hippodrome, on Monday.

Derby Attractions.

As soon as the box office opened last Tuesday for advance bookings for "No, No, Nanette!" which is due at the Grand Theatre, Derby, next week, there was a queue nearly a hundred yards long in spite of a continuous downpour of rain.

Across the way, at the Hippodrome, Mr. Ernest Vincent is preparing for a big demand for seats on the occasion of the visit of Miss José Collins, which is due shortly.

Divina and Charles.

Laddie Cliff has secured the services of Claire Divina and Lawrence Charles, the clever speciality dancers, to go into the cast of "Dear Little Billie" at the Shaftesbury. He first met them when they were all together in Jack Hylton's Cabaret at the Queen's Hall Roof, and as they have just returned from a successful season at Ostend he immediately snapped them up for his show. They will commence at the Shaftesbury as soon as their costumes can be got ready, and it is expected that they will start early next week.

The Late Alfred Rodway.

The funeral took place at Northfield, near Birmingham, on Monday, of Mr. Alfred Rodway, brother of Mr. Philip Rodway, managing director of the Theatre Royal and Prince of Wales Theatre at Birmingham. The deceased gentleman was a well-known archæologist, and an authority on heraldry and pageantry.

Greek Play Society.

A new play-producing society, to be known as the Greek Play Society, has recently been founded with the object of presenting translations of Greek plays in London on Sunday evenings in a manner approximating as nearly as practicable to the original methods of production. The Committee of Management consists of Miss Sybil Thorndike, Mr. Robert Atkins, Mr. Herbert Farjeon, Mr. W. S. Kennedy, Mr. "Eddy" Marsh (who will act as hon. treasurer), and Professor J. T. Sheppard. Though there will be no official connection between the three societies, the Greek Play Society will have the same office address (36, Southampton Street, Strand) as the Stage Society and The Phœnix, and will share with them the services of Mr. W. Matthew Norgate as secretary.

Many Happy Returns to—

Master David Weir—Saturday, September 26.
Lena Ashwell—Monday, September 28.
Gwendolen Brogden—Monday, September 28.
Tom Terriss—Monday, September 28.
Fred Russell—Tuesday, September 29.
Lily Morris—Wednesday, September 30.
Maie Hoey—Wednesday, September 30.
C. T. Aldrich—Wednesday, September 30.
J. H. McCarthy—Wednesday, September 30.
Norman Berlin — Thursday, October 1.
A. E. Horniman — Saturday, October 3.

"Treasure Island."

On Monday next, Arthur Bourchier appears as Long John Silver in "Treasure Island," at Manchester, to be followed by visits to Liverpool, Newcastle, Edinburgh, Glasgow, Aberdeen, and Dundee. Among his supporters are Fred Lewis as the Squire, and Frank Bertram as Billy Bones and Ben Gunn. There will be a new Jim Hawkins in Malcolm Reid Scott.

During the Christmas holidays the famous play will be revived at the Strand Theatre, as in former years.

"Just Married."

"Just Married" makes yet another move on Monday, when it leaves the Strand to go to the Queen's Theatre. This is the fourth theatre that this successful farce will have played at in London, having started at the Comedy, transferred to the Criterion and thence to the Strand. The only change in the cast will be the dog that Miss Ruth Maitland carries, the present one having grown too old for the part.

Incorporated Stage Society.

The Council of the Incorporated Stage Society announce that the season 1925-26 will open in November with two performances of Ibsen's "Brand." This will be followed in January by "Exiles," a play by James Joyce, and later productions of the season will be Tchehov's "Ivanoff" and a play by Fernand Crommelynck entitled "Le Cocu Magnifique," in an English translation by the Hon. Ivor Montagu. The Society is shortly publishing a pamphlet containing notes on the above plays by four members, Bernard Shaw, T. Sturge Moore, C. K. Munro, and Ashley Dukes, all of whom have had plays produced by the Stage Society during its twenty-six years' existence. Copies may be obtained gratis on application to the Secretary, Mr. W. Matthew Norgate, at 36 Southampton-street, Strand.

Miss Frances Ives has been engaged by Mr. Robert Courtneidge for "The Waltz Dream" tour.

MUNICIPAL THEATRE MOVEMENT.

EAST HAM'S EARNEST ENDEAVOUR.

The interest taken in the proposal to establish a Municipal Theatre in East Ham is shown by the fact that the Mayor of the borough is president of a committee formed for the purpose. The report presented to the subscribers declared that the excellent response made at the inaugural meeting "clearly and quickly demonstrated that the general public in this part of Greater London were ready to support a movement to provide popular entertainment, and to place before the average audience the best works of the world's greatest dramatists. It is perhaps as well," continues the report, to remind subscribers that the responsibility to the close of the season in April, 1925, was borne by the Mansfield House Players, who have, however, handed over £10 so that your committee can start with a balance in hand. The Local Committee will take responsibility for the financial, as well as the administrative work in the development of this movement, during the present and subsequent seasons."

A public meeting was held at the Town Hall on Monday, with the Mayor in the chair. Letters expressing regret at inability to attend were read from Mr. G. K. Chesterton, who wrote that it would have given him the greatest possible pleasure to assist at such an excellent work; and from Sir J. Forbes Robertson, who sent his cordial wishes for the success of the undertaking.

Opening the proceedings, the Mayor said if those present went out as missionaries, the response would be greater than last year.

Work of the Old Vic.

Miss Lilian Baylis, who was cordially received, said those present knew what a tremendous strength good drama was in their lives. It supplied a rest for the tired man, whether he swept a crossing or was in charge of hundreds of workers. She knew by experience what a help it was during the war. Again and again, people, overworked and in a terrible state of nervous-worry, had declared that their weekly visit to her theatre had saved their reason. It was no good having one Old Vic.; they wanted one in every district. (Hear, hear.) Their company worked for the art they loved, and not for £ s. d., and that was why they had such a wonderful following. The audience was appreciative and drew the best out of the actors. It was vital that we should have recreation, and when the attendances fell their patrons rallied to their support so as to ensure a bumper house for the next performance.

Curative Effect of Music.

Music was a tremendous help. Half their Shakespeare audience came from the opera audiences, who had learned that there was beauty in words properly spoken. She believed that before many years had passed every borough would have its own theatre, its own art gallery, and its own opera.

She recalled the case of a blinded soldier who was so despondent that he had no interest whatever in life. One day one of the nurses offered to take him to the theatre, and he went to hear "Mignon." When the orchestra struck up he said, "Nurse, where have you brought me? I thought I was to undergo an operation." The poor fellow had actually thought that he was to be taken to the operating theatre of the hospital. He was charmed with the music, and from that moment got his grip on life. (Cheers.)

Life's Intense Moments.

Dr. Wheeler, of the London Stage Society, said a doctor was a person who tinkered at life, and was supposed to be able to do something to help it to run smoother. He could not tell them any more than anybody else what life was—they only knew life in the living of it. The times they remembered in life were times of particular intensity, which made them feel that it was worth living, and especially on occasions when we were really touched by some form of what we call art. It might be music or poetry in the particular art of the theatre. That art was the expression of great men who experienced the same particular moments of intensity, greater because they felt more deeply, and had the God-given gift of putting down something of what they felt so as to stir the hearts of others. It was just because we could get these moments more frequently in drama that they cultivated drama as something that would help us to realise how to get out of life what was worth while, and enable those great moments to return to us. Great words greatly spoken were more moving than reading them at home, because in the drama as represented we see human beings really enacting the operation of life. He did not despise the intense moments that were to be got out of football and other sports, but it was not quite the same thing as the emotions got out of a play.

Object of the Municipal Theatre.

The whole object of the municipal theatre was to provide plays of a certain definite quality, which everybody would agree were good plays. They would be told that they were "highbrows," but that was a ridiculous argument, for the term meant the possession of a certain amount of brains. He wondered whether people who used that term would like to be called "lowbrow," which meant a rather stupid person. He would like to nail his flag to the mast and call the East Ham Theatre the Highbrow Theatre. (Cheers.)

Proposing a vote of thanks to Miss Baylis and Dr. Wheeler, Alderman David said that when the scheme was started the newspapers got up a scare, and declared that East Ham was about to launch a municipal theatre on the rates. Nothing was further from their mind.

"THE LAST OF MRS. CHEYNEY"

At the St. James's.

Play in Three Acts by Frederick Lonsdale. Presented at the St. James's Theatre on Tuesday, September 22.

Lord Dilling .. Gerald du Maurier
Lord Elton ..... Dawson Milward
Charles ..... Ronald Squire
Hon. Willie Wynton .. Basil Loder
William ..... Guy Fletcher
George ..... Frank Lawton
Jim ..... E. H. Paterson
Roberts .... A. Harding Steerman
Mrs. Cheyney ..... Gladys Cooper
Lady Frinton ..... Ellis Jeffreys
Mrs. Ebley ..... May Whitty
Hon. Mrs. Wynton .. Mabel Sealby
Joan ..... Gladys Gray
Mary ..... Violet Campbell

Mr. Frederick Lonsdale has the genius for sending people home from the theatre imagining that they have seen a really daringly original play. He did it in "Spring Cleaning," and now again in "The Last of Mrs. Cheyney," which was produced before a distinguished audience at the St. James's Theatre on Tuesday last. In each case it was the last act that saved the situation. One forgets the staleness and artificialities of the rest of the play, and only admires the witty adroitness with which the dramatist has lifted the whole thing out of the commonplace.

The heroine of Tuesday's play is one of our oldest friends. The beautiful lady crook with a heart of gold and a mind as pure as driven snow reappears every few months, and we met her quite recently in an American play at the Duke of York's. As Mrs. Cheyney she is seen in a smart and aristocratic milieu as becomes the traditions of St. James's. We learn in the end, when the atmosphere echoes Tennyson's famous dictum that "kind hearts are more than coronets" that she was once a shopgirl, that she yearned for beauty and so gladly accepted Charles' offer to take up robbery as a profession. But that was some time before, for when we meet her she is the beautiful Australian widow, Mrs. Cheyney, who entertains peers owning £30,000 a year, with her accomplice Charles posing as her butler. All the women adore her and there are at least two lords in love with her. One learns at the end of the first act, when Mrs. Cheyney plays Scriabin, and the rest of the polished gang, disguised as footmen and chauffeurs, lounge about the drawing room that a string of pearls worth £50,000 belonging to Mrs. Ebley, one of the departed guests, is the object in view. Even then Mrs. Cheyney shows signs of half-heartedness. She feels it isn't quite nice to rob the people who are so decent to her. Charles overcomes her scruples, and so we get to the big scene in the second act, for Lord Dilling, a graceful and notorious flaneur, who has fallen in love with Mrs. Cheyney, discovers her secret. He arranges to exchange bedrooms with the owner of the pearls, and when the charming crook arrives she finds herself in a trap. Dilling offers her the choice of spending the night with him or arrest, and Mrs. Cheyney, with great calmness, after telling him that she is not that sort of woman, rings the bell and arouses the whole house. Moreover, she tells the guests the truth about the pears.

Now, how was a dramatist of Mr. Lonsdale's reputation as a wit going to end such a play? He does so with extreme cleverness, for in the third act he shows all the aristocrats as a disreputable set, against which Mrs. Cheyney and Charles appear as shining lights who are at least frank in their dishonesty. Another lord, an elderly, prosaic ass, has written a letter to her proposing marriage, in which he has preposterously given his views about the other people in the house. If she goes to prison and that letter is produced in Court (why it should be is not clear!) none of them will be able to face the world again. So they bargain for it, and Mrs. Cheyney and Charles, knowing they are masters of the situation, enjoy themselves thoroughly. So do the audience, for Mr. Lonsdale is seen here at his wittiest and best. Eventually, a cheque for £10,000 is handed over, which is promptly torn up, and, thus rehabilitated in the eyes of everybody, the reformed crook agrees to marry Lord Dilling, in a very pretty little scene. So we saw the last of Mrs. Cheyney!

The cast is one of the most brilliant in London, and London is already responding by flocking to the St. James's Theatre. Miss Gladys Cooper, with her serene beauty, had the audience's sympathy all the time, and she acted with perfect ease and grace. Sir Gerald du Maurier also played Lord Dilling with that delightful feeling of effortlessness touched in by a charming sense of humour which exhibits him, as always, as a fine instinctive actor. Then there was Mr. Ronald Squire, who can play these cynical Lonsdale characters with such wonderful finish. As Charles he came to the rescue of the play at several moments, and at the end he was superbly the master of the occasion. Mr. Dawson Milward, as Lord Elton, has one's sympathies for the nobleman he played so well was the stupidest old muff we have met on the stage for some time. Mr. Basil Loder, Miss Mabel Scalby, Miss Violet Campbell, and Dame May Whitty stood out noticeably in the distinguished cast. Miss Ellis Jefferys gave point and humour to a small part, and Miss Gladys Gray was excellent as a hard, brilliant young lady.

It was a pleasure to find a play so well produced as it was by Sir Gerald du Maurier.

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"EASY MONEY"

At the St. Martin's.

Farce, by Brandon Fleming and Sydney W. Carroll. Presented by the Dee Cee Co. at the St. Martin's Theatre on Wednesday, September 23.

Maud Leverton ..... Fabia Drake
Mr. Shirley ..... Arthur Hambling
Sir Maximus Leverton, K.B.E. ..... Griffith Humphreys
Joseph Smedley ..... Alexander Field
Ambraham Lombard ..... Eliot Makeham
The Hon. Horace Simminger ..... D. A. Clarke-Smith
Professor Horatio Bowe ..... Clifford Heatherley
Lt.-Col. Laney Faitour ..... J. R. Tozer
Crystal Carey ..... Olive Sloane
Robina Hill ..... Benita Hume
Hamilton Fortescue ... Philip Wade
Percival Custard ..... Hay Petrie
A Furniture-Dealer's Man ..... Alexander Field
Archdeacon Milfew ..... Lawrence Hanray
Inspector Green ..... Bryan Powley

Messrs. Brandon Fleming and Sydney W. Carroll's farce has already had an exciting career before it reached the St. Martin's Theatre on Wednesday night. It was first produced at the Everyman in April, 1924, under the title of "In and Out," when Mr. Brandon Fleming was given as the author. Then, on August 10, the revised version, called "Easy Money," was presented at the Golder's Green Hippodrome with an excellent cast and Mr. Basil Dean as producer, and this has since been touring the country.

Both productions were fully noticed in these columns, and little remains but to record the arrival of "Easy Money" in the West End. As a farce, it is of the knock-about variety, although one still feels the idea, which is an excellent one, might have been treated with greater ingenuity and more wit. Several original notions which called for humorous treatment have been only scantily handled by the authors, who do not seem to have had the courage to logically develop the situations that arise out of the puny hero's (Percival Custard) adventures in the school for crime.

Largely the actors have to make their own fun. Mr. Hay Petrie, that fine Shakespearean clown, has yet to have the part written for him in a modern play that will test his capacities for Puck-like comedy to the full; but he throws himself with great gusto into the part of Percival Custard. He is very comical throughout the play, even if the fun is of an unsophisticated order. With the exception that Mr. J. R. Tozer plays the part of the aristocratic crook, Lt.-Colonel Laney Faitour, originally taken by Mr. Dawson Milward, who is now at the St. James', the rest of the cast is the same. Miss Olive Sloane is good as Crystal, the lady crook, and some clever, if thoroughly exaggerated, studies come from Mr. Eliot Makeham, Mr. Lawrence Hanray, Mr. Philip Wade, Mr. Clifford Heatherley, Miss Fabia Drake, and the other members of the company. In fact, the whole cast enter spiritedly into the fun of this very wild, if somewhat banal farce.

WATFORD PALACE THEATRE.

Included in the vaudeville programme here this week are several turns of outstanding merit. A prominent attraction is, of course, those popular artists, the Two Bobs. On Monday evening loud and long was the applause which greeted their inimitable singing of, amongst other numbers, "We Don't Want to Get Married Again," "Who'll Take Care of the Caretaker's Daughter?" and their skit on an old-time minstrel show. A vocalist who makes a deep impression is Mary Wynne Hulme, who possesses a powerful contralto voice of delightfully mellow tone and a freedom from artificiality; she won well-deserved applause for her expressive and sympathetic treatment of "My Dream Home" and "When You Come Home." Terry's Juveniles, with Daphne Brayne as their leader, were heartily received for their picturesque vocal and dancing scena; they are wonderfully well trained, the ability of some of the little comediennes being really astonishing. Crasey, Hicks and Pass create roars of laughter with their grotesque dancing. Nada presents a unique and graceful dancing act with a 7ft. python as her partner. Tom E. Dean, comedian, has a big reception at the close of each of his four songs, his last one being a cleverly written and humorous medley. Doris May and Hilda are responsible for a charming singing and dancing turn. Foster and Clayton, comedy jugglers, are a source of considerable merriment as expert club manipulators.

The Ben Greet Academy Annual Scholarship, competed for on September 15, has been awarded to Miss Constance Gregory, who will become a student of the Academy when the classes re-open on September 21. The judges at the examination were Mr. Fewlass Llewellyn, Mr. Frank Darch, and the Principal.

Miss Maude Earle's talented trio will be back in town on October 1, after completing a very successful season at the new Tudor Restaurant of the Herne Bay Casino. This combination is very well known and popular on the South-East Coast.

BETWEEN OURSELVES.

By "ADAM."

"Wind up"—at the Crystal Palace to-day.

A Big Blow—the fate of the losers.

The organisation of the National Band Festival is certainly a triumph for the British Iles.

In a new German play, "Margarine," the widow, erects an impressive tombstone to her husband, who fell into a mass of butter and succumbed. She evidently thought that one good churn deserved another.

"Pep and Priscilla," an American play, is described as "one of the wittiest things ever done." Apparently, there's a pepigram in every line.

A writer in a Sunday journal refers to "And That's the Truth" as a play with a kind of Yes—No flavour. And there is plenty of noyes in it, too.

Hay Petrie, the Old Vic. Shakespearean actor, now playing in "Easy Money," at the St. Martin's, has dropped his "D." But, luckily, not the "L. S." as well.

"The British exhibitor is scared stiff of America," says a movie critic. The Americans are bent on wring him stiff.

"Jack Hylton's Features: Every One a Hit," reads a publisher's announcement. Jack's striking appearance is, of course, well known.

"There are many moving plays in London at the moment," says a writer. True. Most of them are continually shifting from one theatre to another.

A critic says of "Cupid Whispers" that "much of the success of the show is due to the clear enunciation of all the members of the company." There are no stupid lispers about "Cupid Whispers."

Irving Cæsar, the American song-writer, says that "too much attention to the dictionary and rhyming confound an American audience." Does this mean that they like their songs to be too painful for words?

A propaganda play should never be handled by a proper goose.

The son of Hobbs, the cricketer, is to follow in his father's footsteps. Hobson's Choice?

MARRIAGE.

WEDDING ANNIVERSARY.
HARRY BRISTOW and DOROTHY VERNON celebrate the ninth anniversary of their marriage on Sept. 29, 1925.

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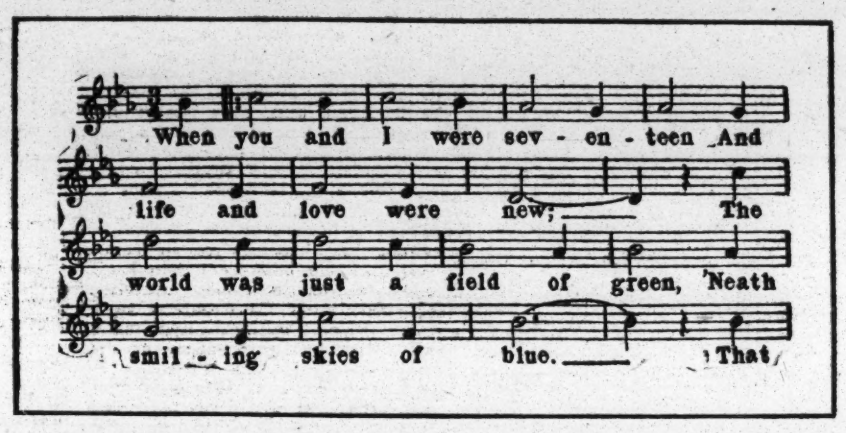
When you and I were sev - en - teen And
life and love were new; The
world was just a field of green, 'Neath
smil - ing skies of blue. That

A WONDERFUL SONG.

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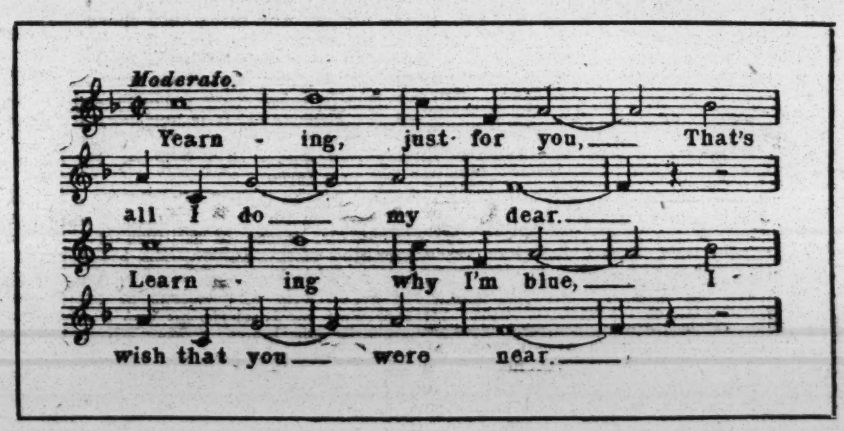
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THE REALM OF MUSIC.

CLASSICAL CONCERTS OPEN SEASON.

MISS HESS AND MR. SAMUEL.

It may be taken as a sign of the musical times that the first concerts of the season, which took place last Saturday afternoon, were devoted to classical music, and that both the Queen's and the Wigmore Halls were filled with enthusiastic audiences. This is clearly not the moment of the moderns. At Queen's Hall two famous native pianists, Miss Myra Hess and Mr. Harold Samuel, appeared in a programme consisting of two Bach concertos—those in C minor and C major—and Mozart's Concerto in E flat. To say anything new at this date of the individual playing of these artists would be difficult. Their association in partnership, however, had the spice of novelty. And it brought impeccable concerted playing. There was no attempt at showmanship—there could not be with such performers. Instead there was the faithfullest dealing with the music; interpretations admirable for clearness, balance, and proportion. The orchestra, a small band of about thirty players, was apparently composed of members of the London Symphony Orchestra, under the leadership of Mr. W. H. Reed. Mr. Adrian Boult conducted with skill and sympathy.

LONDON STRING QUARTET.

At Wigmore Hall the audience made the most of the London String Quartet. For Mr. James Levey and his collegues, Messrs. Thomas Petre, H. Waldo Warner, and C. Warwick-Evans, are off again on their travels and will not be heard in London until 1927. They began with Mozart in D, went on to Beethoven in F, Op. 59, and ended with Haydn in D, Op. 64. Try as conscientiously as one may, it is almost impossible to find a flaw in the ensemble of this combination, or the thoroughness and finish of their readings. The only interference with complete satisfaction on Saturday was a tendency on the part of the violins to get slightly out of tune in rapid passages. But the weather was not the best possible for strings, and the failing was obviously out of the players' control. An occasional blemish of the kind could in any case be condoned in view of the great enjoyment afforded by the Quartet's playing as a whole.

MARGATE MUSICAL FESTIVAL.

At the Pavilion and Winter Gardens, from the 12th to the 17th September, the Margate Corporation's Entertainment Committee held their fifth musical festival, arranged and directed by the Municipal Orchestra's musical director, Mr. Bainbridge Robinson, and the indefatigable manager, Mr. John E. Saxby. This annual festival has been slowly but surely gaining ground in popularity, and the town may well feel proud of the financial and artistic support accorded to the event this year.

Mr. Maurice Besly, a young composer of much promise, conducted his first performance of his "Romanesques" suite on the opening night, and the item was accorded much applause from the large audience. Another notable engagement was that of Mr. Lionel Tertis in his viola soli. This was somewhat of an innovation in orchestral concert programmes. The items included Prelude and Allegro (Paganini-Kreisler), some old Irish airs, and "The Answer" and Allegretto (Wolstenholme). Mr. Tertis played with fine feeling and technique. Miss Dorothy Greene, soprano, sung "Caro Nome" ("Rigoletto"), "Orpheus with his Lute," very sweetly, and the heartiest applause was accorded her for modern ballads, etc., given as encores.

The feature of the Sunday programme was John Goss and his Male Voice Cathedral Quartette in "Sea Shanties," accompanied at the piano by Mr. Reginald Paul. This consisted of some excellent part-singing. Mr. Harry Petersen, the popular pianist to the Municipal Orchestra, gave Grieg's Concerto with orchestral accompaniment, in fine style and excellent rhythm. The Municipal Orchestra was handed over to the conductorship of Sir Hamilton Harty for Monday's concert, and being augmented to about forty-five instrumentalists, they gave excellent renderings of "The Water Music" (Handel-Hamilton Harty) and (among others) two short pieces, "The Enchanted Lake" (Liadov) and "The Flight of the Bumble Bee" (Rimsky-Korsakov). The pièce de résistance was Sir Hamilton's violin Concerto in D, played with excellent taste and appreciation by Mr. Alfred Barker, the Municipal Orchestra's leader. This was a great achievement by Mr. Barker, and he richly deserved the appreciation shown by the audience and the conductor himself.

Sir Edward Elgar was at the festival two years ago. His reception on taking up the baton on Tuesday was a sure welcome. It was an Elgar concert throughout, and it included his new symphonic poem, "Polonia"—a tribute to stricken Poland; "Enigma Variations"; "Sea Pictures," sung with fine feeling by Miss Muriel Brunskill, contralto; and the "Wand of Youth" suite. The programme had, of course, to conclude with "Pomp and Circumstance No. 1." Sir Edward had an ovation at the conclusion of the concert.

Sir Landon Ronald conducted the last instrumental concert of the festival, which included the Prelude from "The Mastersingers" and Edward German's "Welsh Rhapsody." Mr. Maurice Cole was the solo pianist. He gave Saint-Saens' Concerto in G minor, and Brahms' Scherzo in E flat minor. Here, again, the applause for the distinguished conductor and a young pianist of much distinction and promise was very hearty.

The concluding evening of the festival consisted of a ballad concert, but a large audience gave an enthusiastic reception to Mr. Bainbridge Robinson, whose share in the festival—in the conductor's chair, at any rate—had been very modest. Mr. Percy Fletcher also conducted his own compositions, which included "Woodland Pictures" suite. Mr. Morgan Kingston's opening song, "Lohengrin's Farewell," was not his best effort, but when he sang Elgar's "Pleading," and the encore from "Pagliacci," his audience recognised the beauty of his tenor voice. Miss Dora Labbette sang very charmingly such songs as "Rose Sweetly Blooming," "Where the Bee Sucks," etc. Mr. Roy Henderson has a rich baritone voice, and he rightly deserved the applause he achieved with "Hey For the Town's Factotum" ("The Barber of Seville"), "The Erl King," and "Unmindful of the Roses." Mr. Harry Petersen accompanied with his usual distinction.

The festival should prove to be as much a financial success as it was an artistic one, and great credit is due to the organisers.

FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—"Katja the Dancer," when it first appeared in Birmingham, scored a success which London has made good. It is produced on the pleasingly lavish scale associated with the name of George Edwardes, and is a brightly performed musical comedy. Miss Sylvia Cecil sings sweetly in the title-rôle, her soprano being most pleasing, and she makes a very dainty dancer also. Miss Babs Farren and Mr. Reg. Palmer are the chief dancers, however, and give a delightful show, which is extremely clever. Their Leander song is irresistible. Mr. Roy Russell sings well as the hero, and acts in manly fashion. Mr. Palmer, as leading comedian, is never stereotyped. He displays much versatility and resource, and appears naturally suited for comedy, all his effects being obtained with assurance without being overdone. The Count Orpitch of Mr. Gus Shariand is amusing, and Miss Frances Davis appears successfully as Maud.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D. and B. M., Mr. H. Rushworth.—"Monsieur Beaucaire" is attracting large houses. Mr. Gerald Lawrence as Beaucaire was delightfully nonchalant and not without the gift of bubbling humour. He seems to be a real live Georgian gallant. The Lady Mary Carlisle as portrayed by Miss Madge Compton was a charmingly fine study of romance and doubt and enlightenment. Mr. W. E. Holloway was an able interpreter of the conspiratorial Duke of Winteset; Mr. Wilson Coleman made a gallant Beau Nash, and Mr. Geoffrey Chate appeared successfully both as Mirepoix and Francois. Then the Major Molineux of Mr. Russell Macaulay and the Lord Townbroke of Mr. Fred Withers were also deserving of note in a well-acted and convincing play.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Fred C. Finch; Mus. D., Mr. David Cochrane.—"Grumbles of 1925" is a revue designed to disprove that such a frame of mind can be maintained. With Neil Nelson as leading comic the task is not a hard one. The Hale Sisters are an entertaining duo, and show themselves a versatile pair in dance items. Poppy Stanley and Geo. Clarkson dance admirably, and so do the Dacone Girls; while Doris Shelton sings with impressive effect, her rich contralto being heard with much pleasure. The Five Jocks provide a speciality in melody and humorous dialogue. Among other artists are Percy Bamforth, Alex. George, Dave Westwood, Paul Rochefort, Arthur Fisher, and Tom Donaldson. The chorus is charmingly dressed and competent.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A.M., Mr. John Crondace.—Randolph Sutton appears as leading comedian in his own production, "Spare Parts," and has Frank Leigh as his chief support. Dorothy Brett and Maggie McLean are the principal ladies, and between them they form an excellent kernel, what with comedy and song. The Natley Sisters are also featured, and supporting are Stan Powell, Billy Skynne, Ernie Rumball, Teddie Holton, Jack Haddleton, and H. Hollier.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. E. C. Gibson; Mus. D., Mr. Gilbert Smith.—A crowded house welcomed Miss José Collins in her song scena with Mr. Thorpe Bates. She delighted her audience with selections from a classic as well as musical comedy repertoire, and her partner was no less well received for his share in the entertainment. A good programme included popular Talbot O'Farrell in lighter song and humorous stories, given in his own captivating way. The O'Gorman Brothers also gave a capital show with their lively sense of comedy and simultaneous dancing. In addition Willie Schenk and Co. in "A Continental Surprise" caused no little amusement, Miss Margarette being successfully featured. Then there were the dainty Vesta Sisters, dancing gracefully; Paddy Saunders, as a clever black-and-white artist; and Dorothy McBlain, the whistling song bird, who gave good value.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—As "The Roundabout" revue of Mr. Francis Laidler's made a good impression on its first visit to Birmingham, the second edition performed here has something in its favour. It certainly justifies hearty commendation, being well mounted, and being interpreted with gaiety and snap. Tom D. Newell comes into his own as leading comedian, and acts the talkative dame and well-oiled workman very amusingly. Gwladys Stanley, the principal lady, happens to belong to this part, and possibly received all the more interest on that account. But her technique and versatile talents deserved this demonstration. She entered into the burlesque with zest, and sang a good song, too. Phyllis Fergusson, a cultured soprano, was in fine voice, and Harold Dayne gave valuable assistance in several ways. The scenery was highly artistic, notably the Temple of Jewels and the poetic silhouette fancy. The London Palace Girls proved a smart and attractively dressed chorus, with the Nine Sunbeams adding to the pleasure of the ensembles. Further good work was put in by little Mary Dempsey and Winifred de Lacy, while the McNaughtons were hosts in themselves.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. James W. Kilgour; Mus. D., Mr. H. Henderson, Mus.Bac.—The new revue, "Treasures," opened here with great promise. It has some special interest in that Whit Cunliffe appears as chief comedian—his debut in revue. In the lighter aspects he is supreme, and affords a delightful contrast to the more rollicking methods of Conn Kenna and his friend Jim, the comic airman. The fun side is therefore well maintained. Whit Cunliffe's character burlesques are immensely funny. The acting of Dorothy Wilmer is worth watching, whether in straight parts or burlesque; and Bona Leopold excels in some dance items. The Georgian Quartette sing with effective harmony both as to voices and setting, and the Twelve Treasure Girls are a decided acquisition to the company. George Peckett, Anthony Smith, and Cissie Sullivan all performed with pleasurable effect, the latter singing agreeably, and Mr. Peckett (whose authorship is worth noting) being prominent in that thrilling episode, "The Heathen."

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M.D., Mr. John Hart; A.M., Mr. George Lee; Mus.D., Mr. Chas. W. Chambers.—Eden Phillpotts' comedy, "The Farmer's Wife," makes a welcome return visit here in the hands of the Birmingham Repertory Company, under the direction of Mr. Barry V. Jackson. The depiction of country types and the Devonshire village atmosphere is again greatly enjoyed by big houses, while among the cast, which is a long and highly competent one, special appreciation is due to Mr. Raymond Huntley as the cynical Churdles Ash, Mr. Frank S. Strickland as Samuel Sweetland, Miss Florence Le Clercq as Thirza Tapper, Miss Dorothy Vernon's Araminta Dench, the Susan Maine of Miss Juanita Minard, and Miss Lucy Edwin as Louisa Windcatt.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M.D., Mr. John Hart; A.M., Mr. W. Roberts-Marshall; Asst. A.M., Mr. Thos. B. Woodward.—Shakespeare lovers are well catered for here by Mr. Henry Baynton, who comes with an honoured reputation, a big repertoire, and an accomplished and adequate company, including Miss Esmé Beringer and Miss Lilian Temple. On Monday an auspicious opening was made with "The Merchant of Venice," followed through the week by "The Winter's Tale," "King John," "A Midsummer Night's Dream," and "King Richard III.," with "The Rivals" reserved for Saturday evening. The company will play here next week also.

ARDWICK EMPIRE.—M.D., Sir Oswald Stoll; A.M., Mr. G. H. Barrasford; Mus.D., Mr. P. Hardwick.—A capital burlesque revue, "White Heather," is presented here this week by Harry Lees. It is done in sixteen scenes, all of them packed with entertainment in the form of good songs, graceful and clever dancing, and uproarious comedy. The Husbands' Union scene and the acrobatic scene by the Desmond Troupe are exceptionally fine. George West is principal comedian, and he is smartly supported by Lilian Edwards and Sadie Boston in prominent rôles.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—For a third and last successful week Sybil Thorndike is here in "Saint Joan," playing to full houses.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Baguley Waters.—Harry Weldon, the popular comedian, is to the front here in an excellent programme, which includes the London Sonora Band of all-British syncopation, under the direction of Bobbie Hind; Fred Sylvester and company in neat hand-balancing act; Finlay Quinn, comedian, at the piano; Henry de Bray, with Doris Hare, in capital skits; Jane Croft and Ernest Groom in songs and duets; Leo Bill, French ventriloquist, and Toto; and the Hastings, in a clever spectacular hunting speciality on the unsupported ladder.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. Bert Hearn; Mus.D., Mr. Albert Heyes.—The new Ernest Dottridge revue, "Daily Doings," was well received on making its first bow to local audiences here on Monday. All the familiar elements of "Wakes" week are humorously drawn upon for amusement purposes, including a holiday in the South, and the company engaged are all well able to handle the possibilities, Jack Williams and Lena Brown lead the mirthful doings, the cast including also Dolly Dubois, Ernie Dubois, Frances La Fond (a remarkably nice soprano), Frank Pine, Teddy Francis, James Rallis, the D.D. Continental Troupe, and Rex Rickard's Westminster Band.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A.M., Mr. George Street; Mus.D., Mr. Chas. H. Bayley.—A strong play in a picturesque setting is "Temptation," by Gladys Hasting Walton, which the Broadhead Players are appearing in here this week. Miss Marie Paxton makes good use of her part of the half-caste beauty, Luali, over whom Arnold Maitland (Mr. Terry Davies) passes through so many strenuous incidents until reconciliation takes place; Mr. Paul Neville ably fills his usual heroic rôle as Richard Maitland; and sound work is done also by Mr. Edward Valentine as Colonel Maitland, Miss Amy Hardcastle as Lady Maitland, Mr. Maurice Neville as Capt. Frank Armour, Miss Gladys Ford Howitt as the latter's vis-a-vis, Molly Maitland, and Miss Edith Gregory as the mischievous Lady Lucy Helliwell.

RUSHOLME THEATRE.—G.M., Mr. Arthur W. Belt.—A play appealing to Lancashire taste, "The Rotters," is put on here, and very good use is made of its humour and characterisation by the New Manchester Repertory Company. Mr. Oliver Crombie makes a capital Councillor Clugston, and is admirably partnered by Miss Eileen Draycott as his wife; the two daughters, Winnie and Estelle, have virile representatives in Miss Margo Duff and Miss Beryl Nixon; Mr. John Citroen's depiction of Berry, the chauffeur, is distinguished by his usual skill; and the other parts are well played by Mr. Robert Gunns, Mr. Robert Dalzell, Miss Beryl Sydney, and Miss Lillias Waldegrave.

"IN WALKED JIMMY"

At the "Q."

Comedy of Optimism in Three Acts, by Minne Z. Jaffa. Produced at the "Q" Theatre, Kew Bridge, on Monday, September 21.

Jimmy ..... George Manship
John Trellavan ..... Ernest Hendrie
Arnold Baker ..... R. Claude Pascoe
Hiram Higgins...Drelincourt Odlum
Josiah Bartlett ..... Frank Henry
Herbert Graham ..... Edwin Sykes
Bobbie Day ..... Henry Downs
Billie Blake ..... Terence de Marney
Andy ..... Ernest Trimmingham
Officer ..... Allan Blackelock
Kitty ..... Cecil Fox
Miss Rogers ..... Marion Fawcett
Typists—Molly Bruton, Marion Clayton, Elsie Arnold, Grace Arnold.

Honest John Trellavan is the proprietor of the Cinderella Soft-sole Baby Shoe Factory, and has struggled bravely to keep things going, but trade falls off and he has reached the end of his tether. He decides to pay off his staff, and advises his nephew, Arnold Baker, to seek a new field. The vision of armies of creditors is too much for the old man, and he resolves to end things by death. At the psychological moment, "in walked Jimmy" to ask old John Trellavan for a job. The heart-broken old manufacturer grasps at the absurdity of such a request. At first, he is savagely cynical at Jimmy's innate optimism, but the forcefulness of the man asserts itself, and in the end he is appointed general manager of the factory with assets nil and liabilities innumerable.

Clothed with the authority of general manager, Jimmy sets to work to create an atmospheré of hustle, and a superb game of bluff is the result. The office is enlarged, the staff doubled, the creditors mollified, and, even the landlord, Higgins, who a few hours before had demanded possession of the premises, is now anxious to invest a bit in the business. Jimmy continues to play the game of bluff before his astonished auditors and creditors. Orders roll in from all parts, the banks compete for his patronage, and the warehouse wakes from its slumbers to the slogan of "optimism and hustle."

A delightful creation of John Trellavan is the work of Mr. Ernest Hendrie. It was altogether a beautiful study of psychology. Mr. George Manship, as Jimmy, has an admirable rôle, and plays it with reserve and intelligence. The inane Arnold part is excellently enacted by Mr. R. C. Pascoe; while Mr. Drelincourt Odlum scores a great success as the rapacious landlord with an eye on the main chance. Distinctly droll is Mr. Ernest Trimmingham as the negro servitor, Andy and he caused much merriment. Mr. Edwin Sykes did well as Herbert Graham; Mr. Henry Downs invested the rôle of Bobby with sincerity; and Mr. Terence de Marney was Billie Blake. As the fascinating lady secretary, Kitty, a good deal of quiet humour was extracted from the part by Miss Cecil Fox; Miss Marion Fawcett was quite amusing as Miss Rogers. A bevy of pretty typists were Grace Arnold, Molly Bruton, Elsie Arnold, and Marion Clayton. The play is produced by Mr. Reginald Bach, and was received with enthusiasm.

"THE LIMPET"

Revived at the Everyman.

Messrs. Vernon Woodhouse and Victor MacClure's comedy was first played at the Kingsway in August, 1922, and it has always been felt that its drawing capacities were not fully tested then. Miss Sybil Arundale, who played the part of the modern and altogether charming malaprop, Mrs. Devson, wisely decided to revive "The Limpet," and on Tuesday last there was an unusually interesting performance at the Everyman. It is now played as a comedy, whereas at the Kingsway one seems to remember the play as a farce.

Treated as a comedy it is a better play, for there is nothing to offend the reason in the idea of a sponging visitor abusing the hospitality of his host and hostess, and to be entirely unconscious of the fact that he is anything but welcome in the house. Mr. Milton Rosmer, the producer, has brought out all the comedy without taking the whole thing out of the realm of possibility.

Tuesday evening was really a great occasion! For it marked the return of Mr. Neil Kenyon to the legitimate stage. His performance as Sheepwell, the Limpet, was delightful, the actor bringing out the humour and humanity of the part. He enjoyed his own jokes so much that it was impossible for him to realise that nobody else thought them funny. This Sheepwell was not merely a cad, and there was some reason why his daughter should care for him so much.

It was pleasant to renew acquaintance with Miss Arundale's rightly sketched and bright idea of Mrs. Devson, and Mr. Clifford Desboro, the only other member of the original company, was a family butler to the life. Mr. Neville Brooke gave a very good performance as Mr. Devson, and Mr. Arthur Pisey was delightful as the son. Miss Angela Baddeley played Daphne Sheepwell with a great charm and feeling, and in the well-written love scene in the second act her acting was really quite moving.

At the New Theatre, OXFORD, the "A" company of "The Co-Optimists" are paying a first visit. The company includes Jessie Hitter, Amy Verity, Madge Gregory, Thelma Dane, May Plumb, Bernard Ansell, Brewster Meadows, Kevan Bernard, Bryce Wilson, and Neville Marzetti.

"FLYAWAY PETER"

At Finsbury Park Empire.

This Wylie-Tate production, first produced at Newcastle in the early days of August, made its London début at Finsbury Park on Monday evening. "Flyaway Peter" is more than an inconsequential series of revusical episodes, having a coherent story it is excellently acted by the unusually clever cast, and is finely dressed and mounted, the final scene—depicting a race course with a grand stand "back stage"—apparently crowded by excited people being a veritable triumph of stage realism.

The first scene is a fancy fair, or church bazaar, in which the principal people introduce themselves. These are Septimus Merryweather, the impecunious and pleasure-loving organist of the church; and Absolem Weekes, who is his assistant. These two, addicted to an occasional "flutter," and also because of the importunities of a bum-bailiff, take a trip to London, the pretty daughter of the organist having already preceded them in an effort to relieve her father's pressing liabilities by adopting the stage as a calling. The first experiences of this precious couple are the reverse of pleasing to them—but of huge delight to the audience, as, visiting a night club of doubtful reputation, they are both arrested when more or less intoxicated, and find themselves in durance vile, with heavy heads and parched throats additional woes. However, this gives rise to a deliriously humorous scene in which an unsympathetic warder and a detective paint a gruesome picture of their impending future, "What Will the Harvest Be?"—a laughable duet—being appropriately sung. Later their release occurs, they next being found in the dressing-room of the theatre where the stage aspirant already mentioned makes a successful début. Here Septimus renews acquaintance of a former flame—now a dresser—the reminiscences of a somewhat hectic past being very amusing.

The final scene, the racecourse, which contains all the features usual thereto, is animated, funny, and realistic. Eventually the winner of the race—Flyaway Peter—is led in by his owner a scream of laughter ensuing when it is seen that the gallant winner is of the sturdy cart-horse variety.

Mr. Howard Rogers as the impecunious organist and Mr. Leo Franklyn as his versatile accomplice, are as diversified and original a pair of comedians as could be imagined. Both are possessed of good voices, and play up to each other with the happiest of results. A more dainty and clever little lady than Betty Eley as the heroine could not be wished for; she has a charming stage presence, a pretty voice, and is a competent and agile dancer. Mr. Garry Lynch as the *ieune pressier* is natural and unforced in his methods. Mr. M. McConnell as a jockey who refuses to be a party to a dishonourable trick is good, as is also Mr. Billy Melbourne, as the adventurer who endeavours to tempt him. Misses Winifred Hare and Hazel Glenn as a couple of elderly and sour-natured females also contribute clever character studies; and Miss Billie Barlow as the old-time star who becomes a dresser submits an excellent interpretation. The Eight Hippodrome Girls form a splendid dancing chorus.

"TAFFY."

Transferred to the Royalty.

"Taffy," which was transferred to the Royalty on Monday, was fully noticed by our correspondent at Kew a fortnight ago. Since the original matinée performance a year or two ago, Mr. Evans has considerably softened the invective of some of the play and heightened the love scenes. Whilst there is much left to provoke a Welshman, "Taffy" has now a more universal appeal. Some of the writing is almost lyrical in quality, and for its equal one would have to go back to Synge and the better of the Irish dramatists.

The play is acted with great spirit and a keen sense of the humour of the various characters. The only change is that Mr. Sebastian Smith now plays the part of Captain Shacob. The outstanding performance is that of Miss Joan Maude, a young actress who acts the charming Marged with perfect understanding and commendable force. Mr. Fewlass Llewelyn, Mr. Tristan Rawson, Mr. H. R. Hignett, Mr. Bruce Winston, and the rest of the cast deserve the highest praise for their acting.

CARDIFF.

NEW THEATRE.—M.D., Mr. Robert Redford.—"The Creaking Chair" is here this week, with Miss Ivy Duke and Mr. Aubrey Smith in the principal rôles, the fine portrayals by these two artists having been greatly appreciated. A strong company supports.

EMPIRE.—A.M.—Mr. C. T. Hutchison.—If one wants a genuine hearty laugh, "Night Lights" may safely be recommended, as it is one of the most humorous revues seen in Cardiff for some time. Much of the merriment is the result of the comedy work of Joe Young, who proves to be a very amusing comedian. Mr. Fred Malcolm, who produces the revue, is also excellent in the comedy line. A strong feature of the show is the turn of Hedges Bros. and Jaconson, the saxophone playing of Elven Hedges being exceptionally well applauded. Miss Florence Helm has an excellent voice, which, with a true dramatic style, she uses to great advantage. Miss Dorothy Logan, Miss Rita Bernard, Harry Hanson, and Forest Tell are all excellent, and there is a well-drilled dancing troupe.

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The indoor concert season at the Pump Room, BATH, commences on October 6, when a warm welcome awaits Mr. Jan Hurst and his orchestra, who have had such a successful summer season at the Victoria Pier, Blackpool.

At CHELTENHAM Theatre and Opera House Mr. E. G. Norman's company present "Tarnish." Among an able cast Mr. Cyril Cobb is conspicuous as Emmett Carr and Miss Hilda Shanklin charming as Joan. Mr. Archie Selwyn, Miss Nancy Noyes, Miss Nancy Roberts, and Miss Margarette St. Barbe West all do well. At the Coliseum Mr. and Miss Tree mystify the audience completely, with full vaudeville support. At the Montpellier Pavilion Mr. Claude Chandler's Entertainers reach their last week. Claude's benefit on Wednesday night exceeded all records.

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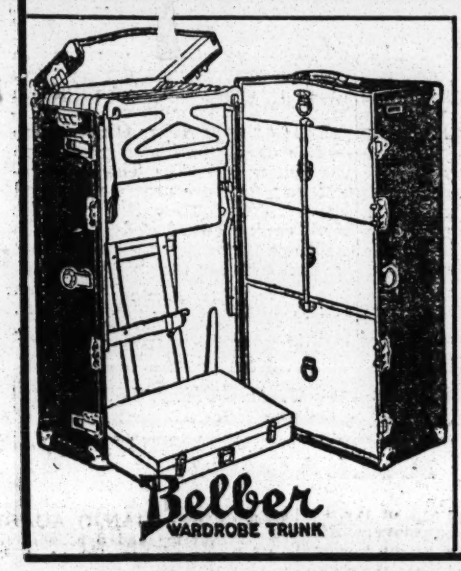

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SATURDAY, SEPTEMBER 26, 1925.

VARIETY IN THE CINEMA.

THE Variety Artists' Federation are to be felicitated upon the first fruits of their efforts to induce the licensing authorities to widen the facilities for artists to appear at cinemas. The readiness with which concessions have been made shows a relaxation of the hostility so often displayed by public bodies towards anything in the way of the music-hall entertainment, and a sympathetic appreciation on their part of the problem of unemployment with which the profession is faced.

Licensing Relations.

The London County Council is particularly liberal in its attitude towards the question. Since it passed a resolution in 1921 which enabled buildings to be used for every kind of entertainment for which their construction rendered them suitable, many cinemas have been opened to variety, and in those places where there is no platform the Council raises no objection to performers singing in the orchestra space.

The lead given by the Middlesex County Council Licensing Committee is being followed in other centres in the provinces. Liverpool, for instance, has made a concession in the shape of granting facilities to play four turns not exceeding eight people, without scenery, each turn being restricted to four people. In Glasgow, where two turns have been the limit at picture houses, the Magistrates' Committee state that they have no objection to the number of artists being increased to four. Many of the smaller towns are equally amenable, while in others—Southampton, Margate, etc.—no regulations exist with regard to variety turns at cinema theatres. The question is still in abeyance in a number of towns, but up to the time of writing only Manchester and Leeds maintain an attitude of aloofness, the Watch Committee of the latter town "seeing no reason to make any variation in the regulations."

The Variety Atmosphere.

What remains particularly now is to obtain the atmosphere for variety. A certain coldness is bound to be apparent among an audience used to the silence of the cinema, and the first-turn frigidity which confronts artists who open the bill at music halls will be more manifest than ever, though they will happily be spared the interruptions caused by people settling themselves in their seats. It is curious to reflect that the "movies" were first introduced to the public through the medium of the music hall, where they came to be resented as a disturbance of the entertainment, but flourished in their own sphere. Fortunately the public are turning away from "penny-dreadful" tales on the screen and inclining towards the personal element. Few people, we imagine, will be able to get out of the cinema habit on account of the leaven of variety which is infused into it, and the more they see of the music-hall act the more they will like it.

In addition to popularising the hall, the element of variety will provide an asset in the fact that they will very often not need a bi-weekly change of booking, but could carry on with one picture for the whole week. The regular music halls and theatres, both in town and country, running pictures only are numerous, and the success which we are sure awaits the cinema-variety programme should induce the managements thereof to explore the possibilities of that system.

Local restrictions have ever been the chief obstacle to the music-hall entertainment in the cinema, and with these swept away, as they have been by the V.A.F., the problem of unemployment among artists should be appreciably modified.

VARIETY ON THE UP-GRADE

By CLARICE MAYNE.

It is not a wise plan to look too far ahead. Though, of course, it is only natural that one should look much farther than the end of one's nose.

This, perhaps, is more necessary in our profession than in any other, because we do not know from time to time what the distant future may have stored up for us.

In any case, let me say I am looking forward to Christmas—that generous season of pantomime, so full of frolic and mirth, so wonderful a period for the little ones who are to be the music-hall-goers of the future.

This year I have accepted an engagement in the Palladium production, "Cinderella." Again I shall portray that wonderful hero, Prince Charming. Then I have had an offer to go to America and to Australia, but I have come to no decision yet. I have just got my new act going well, and I do not feel like interrupting any work at home to go abroad. I would not mind going to America again. I have had lovely times there, but to go to work on Sundays—that puts me off.

Signs of Improvement.

Meantime, let me say that I believe there are signs of great improvement in the variety world. Business seems to be on the upgrade; really, it looks as if we are gradually—nay, swiftly—reverting to the good old times — pre-war times. But the coming of this blessed period at any time depends upon the artists themselves.

Once upon a time a music-hall audience stood almost anything in the way of an act. They were not so enlightened as the people of to-day, who want, and demand, a good show. If you give it to them, well and good; if not, well—the answer is obvious. It is no wonder that the artist who does not endeavour to put on new stuff is out of the market.

English music-hall audiences are very loyal to their "favourites." They still like the old "favourites." As an instance, at the Holborn Empire recently a number of old-timers were on the bill together and the house was filled nightly. It shows, as Marie Lloyd's song told us, "A Little of What You Fancy Does You Good."

Of course, audiences do not want to see the same faces week after week. If you eat too many tomatoes or strawberries you are likely to get sick of them. That is the same with variety acts.

Public's Good Taste.

It is vastly different from the old days, when the public insisted upon their favourites remaining at the same hall week after week, and for months. When I first went on the stage I was ten weeks at a stretch at the Tivoli. That gave me the chance of becoming a "favourite." In those days an artist had a chance of making quickly a name for herself — of establishing herself. People did not rush at you the first few nights and acclaim you a star. No, they took their time; they watched you, carefully, weighed you up and talked about you. Then, if they took a fancy to you, success was yours.

Photo., Fielding, Leeds.

MISS CLARICE MAYNE.

In America, music-hall audiences are not so loyal as ours at home. They rush at you the first night, and, if they like you, you are a big star for a week. But you are soon forgotten. The next time you go they may not know you! Here at home it takes the public a long time to make you a favourite; but once they have done so they "hold" you—so long, of course, as you do your work well.

I love variety if I can get the right material. But I am looking forward to pantomime. You see, I love making a change. I could not do variety morning, noon and night for ever. I would want to go in a show or in pantomime occasionally. That is my temperament. I do not want to get too mechanical. At the end of ten or twelve weeks of pantomime I am ready for variety again.

That is the way to keep fit, and to keep enthusiastic.

THE PLAY IN PARIS.

Fakir Performances a la Mode—Revivals Commence the Season—"Le Peche Capiteux—Melodrama at Music Hall—English Players Remain

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Monday.—Experiments by fakirs seem to be the fashion of the day, and we have two such turns in the gay city at present. At the Théâtre des Champs Elysées, now successfully continuing the music-hall policy under the management of M. Rolf de Mare, the Scandinavian steel magnet, Tahra Bey has the spot light, with capacity crowds (and the house is one of the largest of the capital) rushing to see him stick needles through his cheeks, slash himself with a knife without bringing blood, have a stone broken on his naked body, and lie on a board with nails sticking upwards and a man sitting on his chest. Finally, he permits himself to be buried. Talismans are afterwards given away, and by the scrambling to obtain them one would imagine they are of inestimable value. This interesting act by the fakir, Tahra, who gave a private show for the medical profession about six weeks' ago, now occupies the second half of the Champs Elysées's programme; the first part comprises the American eccentric "General" La Vine, Cornelius and Constance in a terpsichorean novelty, and a number of other attractive numbers. Likewise, at the Empire a fakir section is introduced by the Mandarin Okito into his black magic act, the medium being Blacaman.

"L'Eternel Printemps."

Revivals continue to be the vehicles for inaugurating the new season at the society playhouses. Thus, at the Varietés we have the three-act comedy, "L'Eternel Printemps," by H. Duvernois and Max Maurey, which was interrupted by the summer closure. The diverting story is in for a further run.

At the Mathurins the three-act farce, "Le Cocu Magnifique," of F. Crommelynck, produced at the Maison de l'Œuvre two years ago, forms the bill. That popular operetta, "La Poupée," of Edmond Audran, is again heard at the Gaité; "Zaza," with Jean Coquelin and Mme. Polaire, has been revived at the Porte Saint Martin; "Quand on est Trois," is restored at the Capucines; the Théâtre de l'Avenue resumes with the Louis Urgel and Bataille-Henri operetta "Qu'en dit l'Abbé"; at the Caumartin we have "Un Dejeuner de Soleil," and finally, but not least, we have a revival of the three-act comedy, "Nono," by Sacha Guitry, at the Théâtre Edouard VII., with the author in his original rôle, and his charming wife, Yvonne Printemps, in the title part.

"Le Péché Capiteux."

Notwithstanding the number of revivals the week has not been without its novelty, which is in the form of a three-act operetta with the above title, book by Pierre Veber, music by René Mercier, produced at the Théâtre de l'Etoile last Friday. The plot is a trifle complicated, revealing as it does the love adventures of Jarni, a gay dog carrying on with a professional beauty, Hermine de Montespan. Jarni has just thrown over Hermine, u[nwilling] to such treatment, in order [to] marry a rich widow, Renée. By an act of stage providence the two ladies meet at a night café. Hermine is there with her latest friend, Guy, while Renée is accompanied by her new fiancé, Jarni. All have had enough to drink, excepting Mlle. de Montespan, who is accustomed to it (indeed, it is wonderful the number of things she is accustomed to). Guy has taken a fancy to the merry widow, and we are given to understand his passion is reciprocated, so the scheming Hermine wheedles him into running away with her, which the young man does in the belief that he has Renée in tow. Albeit not a married lady, she is apparently posted in the method of going through her husband's pockets, and she discovers the widow's handbag containing a fortune which had been advertised as lost. Hermine then looks on her companion as a crook and hastens to restore the property to its rightful owner. She finds Renée with Guy, ignorant of the bag business, and she discovers he has been the victim of a misunderstanding. But the fellow still prefers the widow, and the professional beauty is contented to resume business with Jarni. On this risky canvas René Mercier has composed an appropriate score. The cast includes Harry Mass, Urban, Dupré, Farjaux, Mmes. Arletty, Rachel Lauwers, and Yo Maurel.

"Le Crime de la Reine des Reines."

Sentimental melodrama is again being tried by Paul Valles at the Eldorado, a former music hall, and albeit "The Crime of the Queen of Queens," four acts, by Mouezy-Eon and A. Machard, may not go down to posterity like "Green Bushes," it is sure to attract many seeking such entertainment. Gerard has brought up four children, two daughters and a son, also a nephew. One girl has run away from home and has become a street-walker, known as Margot; the other, Gaby by name, has remained virtuous and is elected the queen of the carnival. The nephew, with the local appropriate appellation of Julot, is the souteneur of his cousin; and the son, Bebert, is a good sort of lad who is slow in coming forward. Poor little Gaby is accused of a crime committed by the naughty Margot, but this game at cross-purposes by proficient authors is made to end satisfactorily by the innocent girl clearing herself without compromising her sister, and thus being able to marry the man of her heart. There is a scene laid in a bar of a low quarter, with the denizens of the neighbourhood, which is said to be most realistic. It caused me instinctively to put my hand in my waistcoat pocket where a watch ought to be. The vaudeville comedian, Bach, recently seen in a sketch at the Champs Elysées music hall, is the life of "Le Crime de la Reine des Reines," but he is well supported by an excellent cast, including Jane Danjou, Marguerite Dufay, Clary Monthal, Suzy Yanna, Stephen Weber, Delpierre, and Max Charlier.

"L'Importance du Serieux."

Such is the title in the vernacular of Oscar Wilde's "The Importance of Being Earnest," which Edward Stirling gave last Sunday at the Théâtre Albert I., after having played with his English troupe Cyril Harcourt's "A Pair of Silk Stockings" earlier in the week. The extended season of these English Players, with Ben Greet, in Paris has proved a success, and Stirling speaks of forming a permanent English-speaking playhouse for Paris, open periodically several times each year. The present series continues with John Galsworthy's "The Skin Game," with Stirling as Hornblower.

THE DRAMA IN AMERICA.

"Canary Dutch"—"All Dressed Up"—"Captain Jinks"—"Cradle Snatchers"—An Anti-Prohibition Play.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, September 12.—David Belasco has opened his season at the Lyceum Theatre with a new play by Willard Mack called "Canary Dutch," which is the nickname given to an old German named Herman Strauss because of his fondness for a canary. The author of the play has not only drawn an interesting character, but has written what is commonly called a "fat part" for himself. The play begins in the warden's office of a "nearby penitentiary," whither comes a kindhearted woman to discuss the welfare of the prisoners and to tell of the "Try Again Home" for ex-convicts in New York. Canary Dutch is about to leave the prison after twenty years of servitude for engraving plates from which counterfeit banknotes were made. Within the prison walls he has cherished a canary, and when he leaves he takes the bird with him. The next act shows the refuge for reformed crooks. Canary Dutch is tempted to resume his career as a counterfeiter by an unctuous individual named Laugloh, who is really a crook, but has managed to get himself the post of director of the home. Laugloh promises the old man that if he consents he shall see the daughter he loved and has believed to be dead. The old fellow is almost persuaded, but he finally turns on his tempter and shoots him. Whereupon it is disclosed that the Mrs. Weldon who has brought him to the home is none other than his long-lost daughter. The play is admirably acted, and is staged with Mr. Belasco's usual skill. Willard Mack appears in the title-rôle, and gives an excellent performance. Catherine Dale Owen is very good as Mrs. Weldon.

"All Dressed Up."

This three-act play by Arthur Richman has just been produced by A. H. Woods at the Eltnige Theatre. It is cleverly written, and contains no little humour. In drawing his characters the author shows astute judgment of human nature. Early in the first act Raymon Stevens, a scientist, in whose drawing-room the persons of the drama are gathered, declares somewhat hastily: "The trouble with the world to-day is hypocrisy." He means the hypocrisy which gently shields our daily lives and makes existence not only bearable, but safe. Then he tries to prove his case. The group of characters with whom he experiments are men and women who, like the rest of us, know how to conceal their real emotions and the thoughts in the back of their heads. They are continually "all dressed up," as the dramatist terms it, protecting themselves, deceiving others, often with the best of motives. A magic fluid prepared by the scientist compels these people to act naturally, to tell the truth. And the truths they reveal make the play. The scientist is not altogether satisfied with the young man that his daughter, Eileen, wants to marry. At a family party to which the girl's suitor is invited, the father drops some of the magic fluid into the cocktails and watches the results. His brother, who manufactures underwear, an individual with a fixed smile and an elaborately gracious manner, turns out to be an overbearing boor when he exhibits his real self. His drunkard son disclosed the fact that he has always had a desire to write, and has had that desire suppressed. Others change and become their true selves with similar abruptness. Only the young man who is courting the daughter remains the same, for his cocktail has been drunk by a thieving butler. The father discovers this, and tricks him into drinking some doctored port, whereupon the youth, who has been quiet and inoffensive, suddenly acts like a savage. Horrified by her lover's behaviour, Eileen bids him begone, but afterwards relents and takes him back, it being decided that a certain degree of hypocrisy safeguards human conduct. Norman Trevor plays the scientist with ease and distinction, other characters being well represented by Lillian Kemble-Cooper, George Riddell, Kay Johnson, and James Crane.

"Captain Jinks."

Memories of Ethel Barrymore in "Captain Jinks of the Horse Marines," the play by Clyde Fitch in which she starred over 20 years ago, are revived by the presentation of this musical version of the play at the Martin Beck Theatre. Captain Robert Jinks, of the U.S. Marine Corps, tries to bribe a Customs official into permitting Mlle. Trentoni, a Parisian danseuse (from Trenton, New Jersey), to pass without having her baggage examined. This is the result of a wager between Jinks and two of his cronies, and the chief cause of the trials and tribulations that beset Mlle. Trentoni and Jinks on their way to happiness. The musical score includes at least half-a-dozen tuneful melodies that will become very popular, and these with the numerous dancing numbers make the piece a very enjoyable offering. J. Harold Murray appears as Captain Jinks, Joe E. Brown as Hap Jones, and Louise Brown as Mlle. Trentoni. The music was composed by Louis E. Gensler and Stephen Jones. Frank Mandel and Laurence Schwab are responsible for the book, and B. G. De Sylva wrote the lyrics.

"Cradle Snatcher."

At the Music Box Theatre, Sam H. Harris has just produced a successful comedy bearing the above title. Briefly told, the story is of three married women left behind by their husbands, who are supposed to have gone duck-shooting. The three wives are suspicious, and when they discover that their husbands are philandering they get three lively college boys to entertain them, make love to them, and irritate their husbands. The latter return at the worst possible moment with three flappers in their train, and there is quite a fuss, especially when the flappers come looking for their hosts. The usual happy ending is missing in this case, for the final curtain finds the husbands contemplating a

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lonely dinner, their wives having gone to dine and dance with their companions at an inn. An extremely sophisticated but always amusing comedy is this, freely flavoured with slang. "What is sauce for the goose is apple-sauce for the gander" is a sample of the dialogue. And when one wife shows signs of forgiveness, another wife remarks: "Ethel has taken up reincarnation again. She thinks her husband is George Washington." Mary Boland, as the giddiest of the three wives, is very funny, and is aided and abetted by Edna May Oliver in a series of mirth-provoking scenes. Margaret Dale, in a quieter part, plays the third wife effectively. The piece was received with roars of laughter.

"Still Waters."

Augustus Thomas, one of America's leading playwrights, has returned to the stage after an absence of twenty-five years to play the principal part in his new play, "Still Waters," which has just been produced in Washington. Mr. Thomas appears as a United States Senator who votes one way and drinks another. G. C. Hinckley, national secretary of the Association Opposed to Prohibition, has praised the play in the newspapers for "dealing with the corruption and rottenness attending the prohibition experiment." This is the first play, he says, that "adequately presents the case against prohibition."

THE VARIETY WORLD.

The Variety Ball—Vaudeville Golfers—Handicap Revisions—"Melody Box" Sports Club.

The Variety Ball.

Preparations are in full progress for the Variety Ball in aid of the Variety Artistes' Benevolent Fund, which is fixed to take place at Covent Garden Theatre on Wednesday, November 11 (Armistice Night). Already there is a big demand for tickets. These may be obtained from Harry Marlow, the organiser, at 18, Charing Cross Road, W.C. 2. Single tickets are two guineas, and doubles three guineas, each to include a buffet supper. The boxes range from 10 to 100 guineas.

Vaudeville Golfing Society.

The match between the V.G.S. and Sudbury at Coombe Hill Golf Club on Wednesday last resulted as follows:—

V.G.S.—J. W. Rickaby (2 and 1), 1; Victor Andre, 0; Elliott Cumberland (3 and 2), 1; Gus Macnaughton (all square), ½; John Henschel (6 and 5), 1; Wilfrid Simpson (3 and 2), 1; Hal Jones, 0; James Foreman (all square), ½; Walter Williams, 0; Jimmy Russell (6 and 4), 1; T. D. Bell, 0.

Sudbury.—G. W. Clarke, 0; A. W. Meacock (4 and 3), 1; H. Tomlins, 0; F. G. Thompson (all square), ½; Cyril Smith, 0; T. Hiscock, 0; W. J. Gregory (3 and 1), 1; W. H. Gough (all square), ½; Charles Tree (4 and 3), 1; J. Barnett, 0; W. Gough (5 and 4), 1.

Afternoon.

V.G.S.—Cumberland and Macnaughton (all square), ½; Rickaby and Simpson (2 up), 1; Andre and Henschel (2 and 1), 1; Jones and Williams (4 and 3), 1; James Foreman (3 and 2), 1; Russell (2 and 1), 1; Bell, 0.

Sudbury.—Tomlins and Thompson (all square), ½; Clark and Hitchcock, 0; Meacock and Smith, 0; Tree and Gregory, 0; Gough, 0; Barnett, 0; Gough (4 and 3), 1.

V.G.S. won by 11½ games to 6½.

The Next Golf Fixture.

The next important fixture of the Vaudeville Golfing Society is the competition for the Wylie and Tate Challenge Trophy—a handsome bowl, if we remember correctly. This will take place at Coombe Hill, by medal play, on Thursday next, October 1.

Members should also note, if they have not already done so, that the vacant date on the fixture card—Thursday week, October 8, has now been filled. On that date will be played the competition for the new trophy presented by Pagets, the well-known sports outfitters. The venue will be Coombe Hill.

Billy Merson Shield Result.

Messrs. Joe O'Gorman, junior, and Hal Jones, who fought so bravely for Variety against the Golf Professionals at West Herts. last week, also covered themselves with glory on the previous day by tieing for first place in the London competition for the Billy Merson Challenge Shield. Both returned a net score of 74, which is under the bogey for the course. Others who turned up at Coombe Hill were Mr. J. W. Rickaby, Mr. Bobbie Hind, Mr. P. G. Clark, Mr. Jack Henschel, Mr. Sammy Shields, Mr. Rich Hayes, and "Captain" Billy Bleach.

The best score from the provinces arrived from Mr. Horace Sheldon, who was wielding the driver as well as the bâton at Brighton last week. Messrs. Joe O'Gorman, Hal Jones, and Horace Sheldon have now to fight it out between them.

Handicap Revisions.

Five reductions in handicap are announced, and, alas! only two increases. The members who have come under the vigilant eyes of the committee are Horace Sheldon (from 8 to 6); Jack Henschel (from 11 to 9); Bobbie Hind (from 11 to 9); Vic André (from 8 to 6); and Hal Jones (from 13 to 12). The two lucky fellows who go up are Harry Barratt (from 16 to 18) and Sammy Shields (from 15 to 16).

Mr. P. G. Clark.

Mr. P. G. Clark, the V.G.S.'s "back-marker," was "runner-up" for the Annual President's Prize at the celebrated Hunstanton course two weeks back. By the way, "P. G." and his partner Oswald Waller, have been engaged to appear in Mr. Harry Day's next revue.

"Melody Box" Sports Club.

Freddie Forbes tells us that their Sports Club is going strong, and he is very proud of their achievements. At Boscombe recently a member of their Swimming Club, Chas. King, broke all records swimming, between the piers of Boscombe and Bournemouth. There were 16 entrants, and Chas. King was four minutes ahead of the other four contestants who finished the course. The Cricket Club, too, has done very well, and was disappointed at being unable to play the Islington Empire, and have their revenge for the defeat inflicted on them a few weeks ago, when Freddie was in fine form with the ball and took four wickets in four balls, and was then on the losing side. He has been asked to form a football team for the company.

"Thank You, Doctor!"

Tubby Edlin and Mai Bacon will be seen at the London Coliseum next week in a crook sketch, "Thank You, Doctor!" It is an original story of an attempt by a woman crook (Mai Bacon) to secure a valuable pearl necklace from a jeweller's assistant (Tubby Edlin). It has previously been very successfully produced in America. This week the sketch is being given a trial run at the Palace Theatre, Ramsgate, where the audience are being invited to find a more appropriate title, six pearl necklaces being offered as prizes.

Folies Bergere Revue.

One of the most attractive features of the Folies Bergere Revue, the premiere of which will be given at the Palladium on Sept. 30, is the bright and tuneful music. Mr. Horace Sheldon, the popular leader of the orchestra, is confident that the successor to "Tea For Two" and "Poor Little Rich Girl" has been found in "Lentement, Doucement, Tendrement" (Slowly, Softly, Tenderly), a catchy waltz tune, which will make an instantaneous hit. As already announced, Miss Jenny Golder, Ernie Lotinga, and Fred Duprez are the leading artists.

"Geegee Chaplin."

"Geegee Chaplin," the well-known performing horse, after a long absence from variety, during which he was a big hit as "Papyrus" in Mr. F. Karno's "The Love Match" revue, is making his appearance at Tottenham Palace next week in his own act as Charlie Chaplin's equine mimic.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that twenty death levies are now due on the 1925 book. Red stamps 38.

Harry Holman.

At the Victoria Palace, this week, Harry Holman, who is ably supported by Edith Manson in that amusing sketch, "Hard-boiled Hampton," proves a welcome contribution. Next week Harry pays a return visit to the London Coliseum after a week's absence—ample proof that this clever entertainer has made a big impression in the West End.

Charity at Stoke Newington.

Arthur Pearce and Walter Ponting are now busy organising the second annual matinee in aid of the Metropolitan Hospital, which is to take place at the Alexandra Theatre, Stoke Newington, on October 15. Amongst those who have kindly consented to appear are Jack Hylton and his famous band; Miss Pearl White, and a strong supporting company. Last year the amount realised was over £570, and this figure should be eclipsed for the forthcoming matinee. Many of the local tradespeople have handed in articles to be auctioned at the matinee.

The "Two Bobs."

The ever-popular "Two Bobs" are at the Palace, Watford, this week, where they are delighting audiences with their inimitable rendering of a striking comedy foxtrot from the "Wright" house entitled—"Hay! Hay! Farmer Gray." This number affords these fine artists ample scope for their abilities.

Ben Taylor.

Producing three new shows within the past month is proof that Ben Taylor is in much demand these days. Starting off with "Playtime," Ben produced "My Erb," and last week at the Hippo., Birmingham, he was responsible for "Wildfire." Ben has promised himself a little vacation before he tackles the next show.

Olga and Renee Stocker.

That clever pair of sisters, Olga and Renee Stocker, who were appearing in a West End cabaret recently, are now playing in the new revue, "Wildfire." Olga and Renee are to the fore in various scenes with their delightful vocalism, which gains much appreciation.

Frank E. Franks.

Now busily engaged upon the forthcoming pantomime, "Red Riding Hood," to be produced at the Hippodrome, Newcastle, this year, Frank E. Franks informs us that the cast will be 130 strong, and will be the biggest show presented on the Tyneside. The production of "Cinderella," which proved such a great success at Newcastle last year, is being transferred in its entirety to the Hippodrome, Liverpool, with Frank Benson and Eva Macdonald in the leading parts. "The Times" will be reproduced for the third year after pantomime, and will be called "The New Times."

Dollie and Billie.

Playing at the Alhambra again this week, Dollie and Billie continue their previous successes at this house. In December they open in Germany for three months, and prior to appearing on the Continent will make their first appearance at Victoria Palace at the end of November.

At Willesden.

W. Volodine and Veronika Vassar, the well-known Russian dancers, are at Willesden Hippodrome this week, and are scoring a great success. They are appearing in a number called "Sunny Havana," with the Queensborough Club Band. This band has been organised by Clarence Green, and the combination includes three pianos and three saxophones.

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BANDS, ENTERTAINERS, VOCALISTS, INSTRUMENTALISTS,
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Duncan and Godfrey.

At the Metropolitan recently Duncan and Godfrey concluded their present engagements on the halls in order to devote their time to a new venture. Minnie and Arthur have just taken over the Beach Club, Bungalow Town, Shoreham, which is fully licensed and has a wonderful catering business. It is to be known as "Arthur's Beach Club." With so many members of the profession spending the week-end in this quarter the "A.B.C." should become a popular rendezvous.

Ernie Mayne.

During the past week or two Ernie Mayne has been inundated with offers for production and pantomime, but at the moment nothing definite has been settled. By the way, Ernie is most enthusiastic about a new number, "Mary's Mouth," which he has secured from Lawrence Wright. After a brief holiday at Shoreham, Ernie resumes at Bristol for Sir Oswald Stoll on Monday next.

Richard Nellor.

In the "New Splinters," which has been playing to wonderful business this week at the Kilburn Empire, Richard Nellor is much to the fore on the vocal side, and gains hearty appreciation as the blacksmith in the "Gretna Green" scene, and also in a later scene as the wandering vocalist.

Mary Wynne Hulme.

Miss Mary Wynne Hulme is making her reappearance, after her serious illness, at the Watford Palace Theatre this week. A cultured vocalist, she is heartily acclaimed for her expressive renderings of "My Dream Home" and "When You Come Home."

Ross and Goodwin.

On Monday next Adrian Ross and Marie Goodwin are to open in "Attaboy" in the parts now being played by Irene Shamrock and Herbert Lee.

VARIETY GOLFERS MEET THE PROS.

The enterprising Vaudeville Golfing Society added another chapter to their history last week by meeting a strong team of professional golfers on the beautiful course at Cassiobury Park, Watford (West Herts. Golf Club). Although the pros. played off "plus four," the presence of such "giants" as Arthur Havers, Alec Herd, George Gadd, and James Ockendon, made the eventual result an almost foregone conclusion, and the Vaudevillians had to be content with 2½ points against their opponents' 11½. Still, there were one or two little consolations. Mr. J. W. Rowlands, armed with a little local knowledge, managed to beat A. Wells (Wembley); Hal Jones (of "Splinters" fame) was as much as 7 up at the 8th hole against A. Andrews (Northwick Park) and eventually secured a half; whilst Joe O'Gorman, jun., came in last and diffidently mentioned that he had beaten F. B. Drake (Harrow) by two up. Some of the other matches were by no means one-sided. Billy Wells only succumbed to the famous Alec Herd by 2 up and 1; J. W. Ricaby extended George Gadd to the 16th hole; Billy Merson fought with dogged determination until the 17th against N. Fulford (Northwood); Bobby Hind, although still suffering from the "putting blues," only lost by 3 and 2 against F. Rutter (Neasden); and James Foreman, playing against A. E. Drake (Harrow), not only won the first two holes, but was not down until the 16th. On the other hand, Jack Henschel had the misfortune to come up against A. G. Bellworthy (the local pro.), who, as Jack humorously remarked, "knows every blade of grass on the course by its Christian name." P. G. Clark also found the redoubtable Arthur Havers in his best driving form (Havers did a spectacular 66, by the way, in the afternoon), and Leslie Sosini fell an easy victim to P. Newbury, the stalwart young pro. from Sudbury. Sturdy Dave Carter played well against F. C. Jewell (Greystoke), but the latter's 70 gross was just a bit too good for him (bogey is 75); C. H. Greenhill fought well up to the turn against C. H. Reith (N. Middlesex); whilst Vic André did not let James Ockendon have it all his own way.

The event aroused considerable interest — there being quite a "gallery" for some of the matches—a fact which probably made some of the Vaudevillians a bit "fluffy" at the beginning. The general arrangements (thanks to the genial local secretary, Mr. W. F. Wilson) cannot be too highly praised. "Mixed" foursomes were played in the afternoon, and everybody voted the day—blessed by beautiful weather—a prodigious success. The full results were as follows:—

Alec. Herd (2 and 1) 1, W. T. (Billy) Wells 0; Arthur Havers (6 and 5) 1, P. G. Clark 0; Geo. Gadd (3 and 2) 1, J. W. Rickaby 0; James Ockendon (4 and 2) 1, Vic André 0; A. G. Bellworthy (7 and 6) 1, Jack Henschel 0; F. Rutter (3 and 2) 1, Bobby Hind 0; A. Wells 0, J. W. Rowlands (2 up) 1; F. C. Jewell (5 and 4) 1, Dave Carter 0; C. H. Reith (5 and 3) 1, Chas. Greenhill 0; N. Fulford (2 and 1) 1, Billy Merson 0; A. Andrews (all square) ½, Hal Jones ½; P. Newbury (7 and 5) 1, Leslie Sosini 0; A. E. Drake (2 and 1) 1, James Foreman 0; F. B. Drake 0, Joe O'Gorman, junr. (2 up) 1.

LONDON VARIETY THEATRES.

THE COLISEUM.

If G. S. Melvin were a "French, or Turk, or Prussian," all London's highbrows would rave over him as they rave over the Chauve-Souris and the Diaghileff Ballet. Both his masterly skill in make-up and his effortless dancing would be hailed as tokens of genius. But as he is a British music-hall comedian it is left to the general public to praise him as a most entertaining fellow. The trouble is that we understand what he sings about. If he appeared in a highly eccentric costume and gabbled in Russian, instead of English, about his troubles with his young lady's husband, hogsheads of ink would be spilt over his accomplishments. Fortunately, good wine needs no bush, and there are thousands who enjoy Melvin's art without having to be assured that it is first-rate by means of puff paragraphs.

Another praiseworthy act in the Coliseum bill is the cycling acrobatics of Howard R. Valentine and Ray Bell. While he balances on his bicycle's back wheel so that the machine is in a vertical position, she takes a flying leap on to his back without upsetting his balance. Their other feats are equally novel and striking.

More prominent positions on the bill are occupied by stars of many kinds. There is, for one, Frank Tinney, whose understanding of a slow-witted negro's mind is a never-ending delight. There are also Norah Blaney and Gwen Farrar, whose way of singing "Did Tosti Raise His Bowler Hat When He Said 'Good-bye'?" is the funniest vocal effort of the year. There are, in addition, Hal Sherman's eccentric dancing; Birmingham's Band, with latest syncopations; Ethel Hook's sentimental ballads; and Maria del Villar's Spanish dances. The film star, Betty Blythe, creates a lot of enthusiasm by a speech, one or two songs, and several poses in expensive dresses.

THE ALHAMBRA.

Without wishing to belittle the impressive array of American talent which dominates the bill, we feel that Dick Henderson is the most enjoyable performer at the Alhambra this week. Most of the others are of the cabaret type, whose appeal consists chiefly of light-heartedness. The Yorkshire "comedian who sings" is nearer life. He belongs to the tradition of the English music hall. In his way he follows in the steps of Dan Leno. Like that great master of the humour of humble life, he discusses wives, mothers-in-law, babies, neighbours, and other themes which, to quote Mr. Walkley, "knock at the heart, stir the inmost fibres of being, are, in short, in Maeterlinckian phrase, at once the Treasure of the Humble and the symbols of Wisdom and Destiny." Yes, Dick Henderson understands all those little touches of nature which make the whole world kin, and he also is able, owing to the fact that he possesses an excellent voice, to charm an audience with sentiments of higher things.

Only one of the American contingent belongs to the music-hall tradition. This one is Sophie Tucker, who, curiously enough, appears by permission of the Kit-Cat Club. All the same the label which suits her style more closely is not "The Queen of Jazz," but "Everybody's Pal." There is no austere majesty in her smile, but a kindly familiarity. She reminds us at moments of such favourites of our own as Lily Morris. Moreover, she has the gift of being naughty without being nasty. You should hear her sing:

"Nobody loves a fat girl,
But, oh, how a fat girl can love!"

There is no need to describe Dollie and Billie in detail at this time of day. Everybody knows how individual are their tricks, and everybody is grateful to them because they resist the present tendency of variety to sing and dance in slow time. Brooke Johns conducts his Oklahoma Collegians with masterly ease towards a climax of applause when they obtain a striking effect with a massed band of banjos. Layton and Johnstone still bask in the sun of popular favour, which is as constant as our climate is fickle.

Dio Pia appears in her series of curiously lighted scenes; Gilbert and French are an adept pair of simultaneous dancers; and the Munro Brothers are a jolly couple of "Bounders from America."

WILLESDEN HIPPODROME.

Of such an attractive character is the programme at the Willesden Hippodrome this week, that long before the second performance was due to commence there was not a vacant seat in the building, and consequently scores of would-be patrons were disappointed. Maidie Scot, the popular comedienne, made a welcome reappearance in her song scena, "Eve's Progress," which deals with the four stages of woman. Each item was heartily applauded, especially "The Youngest of the Family," and the final stage, "The Widow." In the Courtship Stage Miss Scott is ably assisted by Sylvia Vaughan-Neale as Cupid.

Will Collinson convulsed the house with his new burlesque, "Out Patients." This is in two scenes, the first showing the patients outside the hospital, and the second undergoing "treatment." Especially funny is the dental department, where offending molars are "extracted in thousands."

George Mozart has several clever numbers in which he incorporates new ideas, particularly interesting being the burlesque skit on the present-day acting, which is responsible for much amusement. Lal Johnson and the Queensboro' Club Band, presented by Clarence W. Green, completely held the audience with their remarkable skill. Included in this "turn" are W. Volodine and Veronica Wassar, speciality dancers, and Edward Jones, a baritone of decided ability. Frank Varney and Teddie Butt provide a very amusing racing absurdity, and Jack Lane, the Yorkshire Rustic at the piano, is as entertaining as ever. Herbert La Martine and Teddy Sherry appear in a refined act of staircase dancing, while another dancing act and athletic novelty, featuring the world's champion bag puncher, is provided by Charles and Irene Vesty.

GRAND, CLAPHAM.

"P's and Q's," presented by Walter Williams at the Grand this week, contains all that is essential in a modern revue, and follows on the success that has attended this show in its travels. It has an excellent cast, including Walter Williams himself; Edwin Lawrence, who needs no introduction to this house; Stanley Vilven, of "Beggars' Opera" fame; Peggy and Lena Chisholm, Kathie Lyn, and Frank Jarvis. The comedy items are new and original, and great fun is extracted in the various scenes. Edwin Lawrence is especially good, and assisted by Frank Jarvis, a diminutive comedian, keeps the house in roars of laughter, particularly in the "Soccer Pro's Lament." Walter Williams gives us in his own excellent style several items, and his song, "Tell All the World," with Lena Chisholm, is a great hit. This is a pretty and tuneful number which it would be no exaggeration to say all London will soon be whistling. Quite a versatile artist is Stanley Vilven, for besides appearing in most of the comedy scenes he possesses a fine voice, and in a Romany Rye scena is heard to advantage in "Good-day to You," a song of the road. Lena Chisholm sings and dances in captivating style, and her violin solos were greatly appreciated. Arthur Bentley assists throughout, and a carefully-trained chorus sing and dance their way through the show.

"THE VANITY BOX"

At Hammersmith.

Mr. Tom Arnold's "Vanity Box" is this week disclosing its delightful contents to hosts of enthusiastic Hammersmith patrons. Beautiful scenery and dresses, lilting music, bright singing and dancing, and capital comedy are all numbered among its attractions, whilst an excellent cast ensures that all the features are elegantly presented. The principal comedian is Mr. Will Hay, an artist who gets the maximum comic effects with the minimum of "props." In a series of characters ranging from a "down-at-heel" suicide-promoter to a preoccupied wireless enthusiast, Will's quiet, dry style proves irresistibly droll. An opportunity is also found for two of his inimitable studies of the perplexed pedagogue inculcating knowledge into precocious pupils, whilst his "scratch" jazz band of weird and wonderful instruments builds up a spirited finale to the show. Opposite Mr. Hay is popular Miss Mona Vivian, an artist who embellishes all she undertakes. Here is a lady who can sing songs grave and gay, enact parts serious and flippant, imitate well-known stars, and trip every sort of measure. A more talented and energetic artist would be hard to find. The cast also includes the well-known character actor, Mr. Stephen Adeson—excellent in a series of well-contrasted parts; Miss Kitty Franklyn and Mr. Dudley Page, who combine in several melodious duets; the Mostyn Quartette, who obtain much applause for an operatic potpourri; and the Tiller Girls, whose nimble dancing adds so greatly to the general effect. The two precocious pupils are neatly portrayed by Cyril and Bert Platt; whilst Mr. Frank Howard and Mr. Myles Hold are respectively manager and musical director for this entertaining show, which has been written and produced by Mr. Joe Hayman.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
THE ACTUAL PARIS PRODUCTION OF THE
"FOLIES BERGERE REVUE"
IN 40 MAGNIFICENT SCENES.
ERNIE LOTINGA, JENNY GOLDER, FRED. DUPREZ.
FIRST PERFORMANCE—Wednesday Evening, Sept. 30th, at 8 o'clock, thence
2-30 TWICE DAILY 8-15.
Seats can now be Booked (Gerrard 1004). Box Office 10 to 9-30

Companies for week commencing September 28th:

6-40 KILBURN EMPIRE 9-0
Tom Arnold Presents—
"THE PEPPER BOX REVUE"
MAMIE SOUTTER.
JIMMY AUSTIN.
GEORGE DOONAN.
and the
16 PEP GIRLS.
This is the Show that put the "Pep" in Pepper.

6-15 LEWISHAM HIP. 8-40
"P's AND Q's"
Powerful Cast Includes
WALTER WILLIAMS.
PEGGY & LENA CHISHOLM.
and
EDWIN LAWRENCE.
("What a Funny Indian.")

6-40 CAMBERWELL PL. 9-0
EMLYN THOMAS and his Famous LONDON BAND.
CLARICE MAYNE.
HILDA GLYDER.
TOM LEAMORE.
RUSSELL CARR.
FRANK & VESTA.
MICK NEWHOUSE.
SIDNEY EDWARDS.
and
ERNIE LOTINGA Presents—
"MIDNIGHT."

6-40 GRAND PALACE, CLAPHAM JUNCTION 9-0
"PARIS NIGHTS"
Featuring—
TOM PAYNE.
ARTHUR JEFFREYS.
DE HAVEN & PAGE.
JACK LANE.
S. W. WYNDHAM.

6-40 HAMMERSMITH PL. 9-0
THE ROYAL ITALIAN CIRCUS
The Ideal Family Entertainment, as it appeared by Royal Command before the King and Queen and the Royal Family.
A Complete Circus Programme.
Elephants, Horses, Ponies, Dogs, Monkeys.
Almost Human Apes.
Clowns, Funmakers, Jugglers, Trapeze Artistes.
SPECIAL
CHILDREN'S MATINEE, SATURDAY, OCTOBER 3, at 2.30. Ordinary Prices.

6-30 CROYDON EMPIRE 8-40
CHARLES AUSTIN.
DAISY DORMER.
GEORGE MOZART.
MARIE AMBROSE.
FYNE & HURLEY.
ANGEL BROS.
HAZEL SHELLEY.
THE VESTYS.
HAL WRIGHT.

6-40 ILFORD HIPPO. 9-0
THE TORONTO BAND.
HAL SWAIN & THE SAXO FIVE.
HILDA GLYDER.
WILLIAMS & TAYLOR.
DAISY JAMES.
DORIS ASHTON.
GEORGES FLATEAU.
WILL COLLINSON.
BILLY SIMPSON.
THE STAVANYS.

6-40 SHOREDITCH OLY. 9-0
The Smartest Show in London—
"THE VANITY BOX"
Revue. Featuring—
WILL HAY and
MONA VIVIAN.

6-40 ISLINGTON EMPIRE 9-0
"NOTIONS"
A Comedy Revue, including—
JIM JESSIMAN.
IVOR VINTOR.
ISABELLE DILLON.
HOWARD FLYN and his BAND.

6-40 POPLAR HIPPO. 9-0
Julian Wylie Presents
"MR. TICKLE, M.P."
Featuring—
GEORGE BASE.
"VOTE FOR TICKLE."

6-40 WILLESDEN HIP. 9-0
D'AROYS BABIES BAND.
PERCY HONRI.
FRED RUSSELL.
VERA WOOTTON.
CARR & PARR.
REX LONDON.
CYCLING BROCKS.
TOM E. HUGHES.
FORD & DOWNES.
SHIRLEY WHYTE.

6-40 ROTHERHITHE HIP. 9-0
The South London Players (Direction, Dorothy Mullord) Present—
"THE LIFEGUARDSMAN"
CHAS. BAKER as Max Prince of Galvaria.
VALERIE CRESPIN as Princess Dorina.

6-30 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mullord) Present—
"THE UNDER DOG"
Or, The Man Who Made Good.
ALGERNON HICKS as Jerry Desmond.
MICHAEL WOODS as Richard Wilding.
WINIFRED FELIX PITT as Clare Wildens.

6-30 HOLBORN EMPIRE 9-0
BLANEY & FARRAR.
J. W. RICKABY.
NIXON GREY.
FRED CURRAN.
BILLY O'CONNOR.
VERSATILE THREE.
EMPIRE BAND.
NORA DELANY.
JEREZ & FORD.
LES PAULETTES.

NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 28, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 19 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

JERSEY OPERA HOUSE (rehearsal,).—"Lucky 13."
SALISBURY PALACE (rehearsal, 1).—"Snatches."
TOTTENHAM PALACE (rehearsal, 12.15).—Dan Cleary, Revill and Syd.
WEYMOUTH JUBILEE HALL (rehearsal, 12).—Buffalo Band of Chicago and Variety.

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (rehearsal, 12).—"Sunshine Sally."
ENFIELD RIALTO (rehearsal, 1).—Dorothy Storm.
WILLESDEN EMPIRE KINEMA (rehearsal, 1).—Brinn.
SHREWSBURY EMPIRE (rehearsal, 1).—Gould and Gordon.
EAST HAM EMPIRE KINEMA (rehearsal, 1).—Bert Terrell and Handby and Celeine.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Alf Ray presents "Volumes."
NORWICH THEATRE ROYAL.—"The Creaking Chair."
PAISLEY THEATRE (rehearsal, 12).—Harry Kemp presents "Scotch Broth."
PAISLEY RINK PALACE (rehearsal, 12).—The Surprise Quartette, O'Hara and Mason.
IPSWICH HIPPODROME (rehearsal, 11.30).—Beresford and Pearce present "Wait for It."
IPSWICH LYCEUM THEATRE.—"Adam and Eva."
HAMILTON HIPPODROME (rehearsal, 1).—Clara Coverdale presents "Ten to One On."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Daisy Marrs.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Ernest Dottridge presents "Daily Doings" Revue.
MANCHESTER JUNCTION THEATRE.—Pictures and company as booked.
MANCHESTER METROPOLE THEATRE.—Mrs. Kimberley presents "The Income-Tax Man" Revue.
MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "Tommy's French Wife."
MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Skin Game."
MANCHESTER QUEEN'S PARK HIPPODROME.—Dolly Mountford's La Grand Revuette, Billy Sunday, Whiteley Four, Nora Dale, Bros. Obo, Three Morrellys, Fred Maitland, Horace Jones and Partner.
MANCHESTER EMPRESS THEATRE.—Picture entertainment.
ECCLES CROWN THEATRE.—The Broadhead Players present "A Place in the Sun."
PRESTON ROYAL HIPPODROME.—George Bliss presents "Are Yer Listening?" Revue.
PRESTON PALACE THEATRE.—Picture entertainment.
SALFORD ROYAL HIPPODROME.—Clara Coverdale presents "Mr. Ken of Kentucky" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—J. Cummings presents "Lighter and Brighter" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Harrison and Harrigan, Pictures, and company as booked.
LIVERPOOL PAVILION THEATRE.—Foster and Ninon, Rose and Budd, Stewart and Ray, Rue Lambert, Donald and Carson, Bros. Geddes, and company as booked.
BURY HIPPODROME.—The Broadhead Players present "The Passing of the Third Floor Back."
MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Billy Doust and Claude Anderson present "Speed."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Eclipse Productions present "Tiddly Winks."
WEST BROMWICH THEATRE ROYAL.—The Royal Players.

LONDON THEATRES OF VARIETIES, LTD.
(See p. 10.)

LONDON SYNDICATE HALLS.
(See p. 15.)

MACNAGHTEN CIRCUIT.
(Rehearsals at all halls at 12 o'clock.)
WARRINGTON.—Fred Le Cren's "Models and Muddles."
BURNLEY.—Archie Pitt presents "By Request."
SOUTHAMPTON.—Lane-Daniel Productions' "The Signal."
CARLISLE.—Westbourne Productions' "Puzzles of 1925."
BRADFORD.—Imperial Productions' "Parish Relief."
HUDDERSFIELD.—Harry Slingsby's "Zip."
HALIFAX.—Francis Laidler's "The Roundabout."
BLACKBURN.—The Great Carmo.
LEICESTER.—Company as booked.

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present (by arrangement with the Allied Artistes Corporation, Ltd.) Douglas Fairbanks in "Don Q, Son of Zorro."
FINSBURY PARK EMPIRE (rehearsal, 1).—Ted Marcel, The Vedras, Rob Daymar, José Collins assisted by Thorpe Bates, Ruth Budd, Lowenwirth and Cohan, Gilbert and French.
NEW CROSS EMPIRE (rehearsal, 1).—"Mottoes." Cast includes Sam Mayo.
STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Designs." Cast includes Bob Stevens and Dolly Elsworthy.
VICTORIA PALACE (rehearsal, 11.30).—Jack Hylton and his Band, Hal Sherman, Frederick Bentley and Co., Malcolm Scott, Dorrie Dene, Poley and Partner, Conway and Cardwell, Harry Gunn.
CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
SWANSEA EMPIRE (rehearsal, 2).—Joyce and Shields, Gicardo, Kirkby and Harrington, Radiana, Robb Wilton, May Henderson, Stella and Partner.
NEWPORT EMPIRE (rehearsal, 1).—"Night Lights." — Cast includes Hedges Brothers and Jacobson.
NOTTINGHAM EMPIRE (rehearsal, 1).—J. P. Ling, Texo, Will Lacey, Harry Weldon, The Two Rascals, Dezso Retter, Hart and O'Brian.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"East of Suez."
GLASGOW ALHAMBRA (rehearsal, 11).—"The Man from Hong Kong."
GLASGOW EMPIRE (rehearsal, 11).—Naughton and Gold, Harry Tate, Tucker, Burr and Hope, Sammy Shields, Nina and Nora, Stanley and Birnes.
BIRMINGHAM EMPIRE (rehearsal, 12.30, low pitch).—T. Elder Hearn presents "Cheerio of 1925."
BIRMINGHAM GRAND (rehearsal, 1, low pitch).—Lew Lake presents "The New Splinters." Cast includes Hal Jones and Reg. Stone.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller present "Mercenary Mary."
LEEDS EMPIRE (rehearsal, 1).—J. J. Collins, Frank Benson, Sybil Vane, Fred Barnes, Du Calion, The Nagyfys, Madge (Kiddy) Kennedy.
HULL PALACE (rehearsal, 1).—Kimberley and Tully present "By the Way." Cast includes Gwyneth Keys and Jack Morrison.
SHEFFIELD EMPIRE (rehearsal, 1).—T. Elder Hearn presents "Top Hole."
BRADFORD ALHAMBRA (rehearsal, 12.15).—"Scenes and Screams." Cast includes Jackson Owen.
EDINBURGH EMPIRE (rehearsal, 12).—Montague Productions present "Rat-a-tat."
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1).—John Lester presents "A Jazz Round-Up." Cast includes Harry and Burton Lester.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Julius Darewski presents "Twinkles."
SUNDERLAND EMPIRE (rehearsal, 1).—"Shephard's Pie," including Hal Bert and Jenny Hartley.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Macdonald and Young's Co. in "The Maid of the Mountains."
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Anaki."
GATESHEAD EMPIRE (rehearsal, 1).—"White Heather."
PRESTON EMPIRE (rehearsal, 11).—Macdonald and Young present "The Street Singer."
SALFORD PALACE THEATRE (rehearsal, 11).—"The Arcadians."
HANLEY GRAND THEATRE (rehearsal, 1.30).—The Zasmas, Talbot O'Farrell, O'Gorman Brothers, Louise Maxim, Musical Avolos, The Vesta Sisters, Arthur Astill.
MANCHESTER PALACE THEATRE (rehearsal, 11).—Ivor Novello in "The Rat."

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"The Farmer's Wife."
HALIFAX THEATRE ROYAL.—Lyn Harding in "Ordeal."
ROCHDALE THEATRE ROYAL.—"White Cargo."
BURY THEATRE ROYAL.—Tubby Turner in "On the Panel."
DEWSBURY THEATRE ROYAL.—"Kissing Time."
HUDDERSFIELD HIPPODROME.—Kirby and Hudson, etc., in "Apple Sauce."
HALIFAX GRAND THEATRE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
HUDDERSFIELD PICTURE HOUSE.—Pictures.

STOLL TOUR.
(See p. 15.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Co-Optimists."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Wildfire."
BRIGHTON HIPPODROME (rehearsal, 12).—"Headlights."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"A Week-End."
BIRMINGHAM HIPPODROME (rehearsal, 12).—Fred Sylvester, Dick Henderson, Flying Winskills, Ralia Boys, Florence Yaymen, Maidie Scott, De Bray and Hare, Archie Glen, Will Gardner.
SOUTHEND HIPPODROME (rehearsal, 12).—"Saucy Sue."
LIVERPOOL HIPPODROME (rehearsal, 12).—"The Loom."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Running Riot."
LEEDS HIPPODROME (rehearsal, 12).—"A Week's Pleasure."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Records."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Rose Marie."

MISCELLANEOUS.

PENGE EMPIRE (rehearsal, 12).—"Posh." The Brothers Hannaway.
WALHAM GREEN GRANVILLE (rehearsal, 12).—"Gossip and Grumbles" Revue.
BATH PALACE.—"The Mustard-Pot" Revue.
GT. YARMOUTH HIPPODROME.—"Souvenirs" Revue.
BARROW-IN-FURNESS TIVOLI.—Arthur Sleep's "Scotch Menu."
NEWCASTLE-ON-TYNE PALACE THEATRE (rehearsal, 12).—Harry Kenyon presents Cliff Berzac, Who Is She, The Otsu Trio, Five Hesseys, Alice Craven, Arthur Haynes, Laurie Howard, and Aston Bros. and Lady.
READING PALACE THEATRE.—"In the Next Room."
POPLAR QUEEN'S THEATRE (rehearsal, 4).—Harry Norris presents "Hilarities" Revue.
GLASGOW PAVILION.—Noni and Horace, Jack Edge, Nashville Golden Serenaders, Victoria Troupe, St. Vincent Sisters, Charles Thomas Troupe.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Unemployed" Revue.
ABERDEEN TIVOLI THEATRE (rehearsal, 1).—"Scots Skits" Revue.
GLASGOW METROPOLE THEATRE (rehearsal, 12).—"The Jog-Trot" Revue.
BELFAST EMPIRE (rehearsal, 12.30).—"Jig Saw."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Violet Trevenyon, Paddy Saunders.
NORTHAMPTON NEW (rehearsal, 12).—"Punch and Judy Show."
NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"Quality Street."
SHOREDITCH LONDON.—Brothers Egbert and Co., Daley Cooper and Mabel Lait, Olga Zita, Tom Cable and Dot Carr, Chas. Stevens and Claire Foster, Tom E. Dean, Martyn and Florence, Rosie Reys, Rob Merry, Operatic Duo, Cliva Deller.
EXETER HIPPODROME.—Samson, Fynch and Fisher, Chas. Grantley, Hall and Menzies, W. A. Harvie, Lillian Burgiss.
PLYMOUTH PALACE THEATRE.—Hilda Ward's Lady Syncopaters, Margaret Norton, Lloyd and Montrose, Taceto, Augustin and Hartley, Chas. Penrose and Partner, Jay and Joy.
KEIGHLEY HIPPODROME (rehearsal, 12).—Macdonald and Young present "The Street Singer."
ASTON HIPPODROME (rehearsal, 12).—G. H. Elliott, Emilie Hayes, Wilma and Garcia.
COVENTRY HIPPODROME (rehearsal, 1).—"Wake Up" Revue.
STOKE NEWINGTON ALEXANDRA THEATRE (rehearsal, 12).—Gertie Gitana in "Nelly Dean."
KINGSTON EMPIRE (rehearsal, 12.45).—The Two Bobs, The Femina Quartette, and Tex McLeod, supported by full Variety Co.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. A. E. Miles presents "Marguerite."
ALDERSHOT THEATRE ROYAL (rehearsal, 12).—Messrs. Milton Bode and Fred W. Warden present "The Rat."

HARRY HOLMAN AND EDITH MANSON

RETURN ENGAGEMENT NEXT WEEK LONDON COLISEUM

FRANK E. FRANKS PRODUCTIONS.
IMPORTANT NOTICE.
To whom it may concern.
Please note that Mr. James Burns is my General Manager, and Mr. Rex Stewart my Business Manager and Private Secretary. I have no other representatives.
(Signed) Frank E. Franks.

"PELHAM"
DYERS AND DRYCLEANERS
QUICK SERVICE. PROFESSIONAL TERMS.
WOLVERHAMPTON.

SONGS AND SINGERS.

B. Feldman and Co.

A few points worth remembering: "Seminola," the new Indian song fox-trot, is voted by dance bands as the finest fox-trot number of the moment; "Shadowland," the charming number known to all dancers, is now becoming a firm vocal favourite; "After the Storm," after topping the poll throughout the summer season campaign, is going stronger than ever. The best ballads of the season, according to those artists who have been to the seaside and know, are "All My Dreams Are of You," "June Brought the Roses," "I Know that Someone Loves Me," "Shadowland," "It's All Through You," and "Where Were You?" Finally—and this is most important—our new season's batch of winners will be ready almost immediately.

The Versatile Three, more popular than ever, are now making first-class features of a new Feldman hit entitled "That's All There Is, There Ain't No More," and that older favourite, "Put Away a Little Ray of Sunshine."

Dollie and Billie are also scoring a big hit with the first-named number, which they feature in their own inimitable style.

Clarice Mayne continues to score with the charming song fox-trot, "I Know Someone Loves Me." The great artist had a big reception at the Kilburn Empire last week for her rendering of this leading Feldman number.

That popular Feldman winner, "When You and I Were Twenty-one," has proved to be the outstanding success of the well-known Newlove production, "21 To-day." So delighted is Mr. Newlove with the number in question that he has decided upon the running of a special competition, which will take place in every town visited by the show. One from ten local lady applicants will be selected at each house to sing the number with the juvenile lead, after he has sung it with the soubrette. The best competitor will be selected by the management, and finally the winner will perform in place of the soubrette at the first house on Saturday in this one song, and will also receive a valuable prize, purchased locally. "When You and I Were Twenty-one" is being featured in "21 To-day" by Dorothy Denny and Denis Greer. Miss Denny also scores with "Mississippi Moonlight" and "My Sugar."

Ivy West, the brilliant soprano, tells us that she is "more than delighted" with her continued success with "After the Storm," which she features as the finale to her sparkling variety act.

"Seminola" is now being featured with enormous success by Kitty Evelyn, the charming leading light of "Say When" revue. Miss Evelyn never fails to make a hit with a Feldman number, and "Seminola" is just terrific!

That clever comedienne, dancer, and child mimic, Ida Taylor, is scoring a big success with "I've Got a Feeling for Ophelia." J. Mervin Phillips, M. D. for Walter Williams' "P's and Q's" revue, makes a big intermission feature of "Seminola." Mr. Phillips, who is an artist as well as a great conductor, introduces many stunts while directing his orchestra, and not only plays "Seminola," but gets an encore into the bargain. Which doesn't happen very often with intermissions!

"Wondering," "Bingo Farm," and "Mississippi Moonlight" are the three outstanding concerteds featured by the famous "Bow Bells" C.P., which is now fulfilling important London dates at the Sunday League Concerts, etc. "Wondering," in particular, is rendered in an entirely new and original manner which never fails to bring two and even three encores. Wilfred Berkeley and George Jeffery, two "Bow Bells" artists, also score heavily with "Whiter than Snow" and "The Old Tin Lizzie." Harry Brandon directs this celebrated and highly popular party.

Manager Stanley Lawrie, of "The Futurists" C.P., reports that "All My Dreams Are of You," "Virginia, My Paradise," and "When the Sun Goes Down," are the three latest successful additions to "The Futurists" Feldman repertoire. These artists are staunch Feldmanists, and find it pays!

"Let Me Be the First" and "He's the Kind of Man that You Like" continue to be big winners for dainty Irene Shamrock and Herbert Lee, who are leading lights in "Attaboy" revue. They make splendid duets.

Charlie Chaplin's new song fox-trot, "With You, Dear, in Bombay," is becoming more popular every day. Charlie is not only the world's greatest comedian, he is also a talented musician, and this number will be a winner entirely on its own merits. Double singing acts and dance bands will find it an admirable addition to their repertoire.

Catlin's Royal Pierrots, at Arcadia, Scarborough, are going stronger than ever with Feldmanism. A report just to hand from W. Catlin states that the outstanding favourites include "June Brought the Roses," "Jealous," "Won't Go," "Ophelia," "Everybody Loves My Baby," "The Old Tin Lizzie," "Bingo Farm," "Where's My Sweetie Hiding?" "When You and I Were Twenty-one," and "In the Land of Tummijolibad."

Arthur Goddard, whose clever Band is the "big noise" in "Stunts of 1925," tells us that they recently held a special "request night." The numbers suggested were "Seminola," "After the Storm," "My Sugar," "Tell-Tale Eyes," and "I'm Gonna Bring a Watermelon." All House of Hits' winners, by the way! "Seminola" is the outstanding hit in "Stunts" revue, and is delightfully handled by Arthur Goddard and his bandsmen. That popular soprano, Doris Mayhew, tells us that "Just Been Wond'ring" and "Gay Butterfly" are her biggest successes. Miss Mayhew has been booked to appear with F. A. Terry's "Super-Optimists," and will make special features of these fine ballads in her repertoire.

"The Controllers of Mirth" and "The Magnetics" are touring the Midlands under Millett Raine's direction, and we hear that their big hits are "Jealous," "Seminola," "The One-legged Family," "Mississippi Moonlight," and "Say It with a Ukulele."

Pat Lennox, the immaculate light comedian with J. Sheppard's popular C.P., reports that he always scores with Feldman numbers, particularly "After the Storm," "Ophelia," and "Where's My Sweetie Hiding?" Other hits in the party are "She Said Yes—She Said No" and "Put Away a Little Ray of Sunshine."

"Posh" revue possesses a "posh" jazz band, which is at present doing enormously well with "Seminola." In addition "Where's My Sweetie Hiding?" and "California" are big hits in this show, which is also rich in the possession of those two "posh" artists, the Bros. Hanaway.

"After the Storm" was played as a piano solo by clever Cliff Martell at the Regent, Brighton, last week. This smart performer is a Feldman enthusiast.

Reg Marte, the versatile comedian, has just concluded his summer engagement with Nat Needle's "Pins," and reports his enormous success with "Won't Go." He is going to feature this number for a long time to come.

Turn to the back page of this "Era." Feldman announcements always contain sound advice to those seeking real live-wire winners!

Peter Bernard, Ltd.

Still we blush! Our old friend, Sam Clarke Richardson, the popular musical director at the Holborn Empire, when asked to recommend a good, strong number, unhesitatingly "plumped" for "What Could be Fairer than That?" He now advises that Ethel and George Trevelyan are featuring the song in "Spasms," at Leigh, Lancs. What could be fairer than that?

The World's Favourites—yes, we refer to Blarney and Farrar—at the Coliseum this week are maintaining their erstwhile successes with "The Henhouse Blues," whilst Eddie Morris, in the sixth edition of "Radio Radiance," is broadcasting to a problematical maternal relative "Mammy, I Hear You Calling Me," and delighting thousands of "wireless fans" with the information.

From Sunny Salford comes the following note from Fred Mason:—"I am still working 'Bombay Rose,' which has been a winner." The word "winner," as usual, is heavily underscored. Mr. Mason also suggests featuring "Gipsy Lady" and "Kentucky (Dixie Way)."

Speaking of "Kentucky" reminds us that Mr. Verdi Reeve is enthusiastic about the success he made with it in his "Syncopated Seven."

Another well-known orchestra leader, Sam G. Ross, writes from the Palais de Danse, Fountainbridge, Edinburgh, intimating the hit he has made with "Burmese Moon" and "What Could Be Fairer Than That?" featured by his Novelty Band. He has made a special arrangement of "Burmese Moon" which never fails to command an encore. He proposes featuring "The Henhouse Blues" and "Falling Water."

The charming little Vesta Sisters write us from the Grand, Birmingham, that they are rehearsing "Dixie Dancing School," and hope to embody it in their very fascinating act next week. This is an ideal number for a sister act.

Archie Brown sends us a programme of the Krystal Komedy Krowd, which describes their setting as a "Peter Bernard Plantation Scena." Surely this looks like true fame! "I Ain't Comin' Back No Mo'" is the piece de resistance of this bright and breezy krowd.

Cheery Peter Bernard is back in town himself this week and next, and will be pleased to welcome old and new friends at the cosy New Oxford-street house to hear him demonstrate the latest additions to his catalogue. By the way, he is singing at the Carnival Club this week and featuring "Kentucky (Dixie Way)," "I Don't Care What I Do," and his two new productions, "Because You Could Have Had Me Once," and "Why Can't You Leave It At That?" and owing to insistent demands had had to oblige with the old favourite, "What Could Be Fairer Than That?" On Thursday he starts at the new Blanchard's Club also.

Will Ascott, that versatile entertainer, is creating something of a furore by his rendering of "Autumn Leaves" in all his engagements.

We have heard the latest Peter Bernard and Mabel Marks numbers, "Because You Could Have Had Me Once," and can safely predict that this will be friend Peter's greatest "hit" since "Yaaka Hula Hickey Dula." This is more than a prophecy! But wait till you hear "Why Can't You Leave It At That?"

We think that artists who acquire the Peter Bernard habit cannot go far wrong. Verb. sap.: Pantomime time will soon be round again. Another verb. sap. is "Falling Water."

Artists should send 1s. 6d. for latest professional parcel, or 2s. to include "Falling Water." If you require a rehearsal room, ring up Museum 5086. The address is still 83, New Oxford-street, W.C. 1.

(Continued on page 15.)

Who said "THE GOLD RUSH"?

ONE OF THE B'HOYS

Geegee CHAPLIN
THE ORIGINAL CHAPLIN HORSE
First Equine Mimic of Charlie Chaplin.
An outstanding success for sixteen months as "Papyrus" in "The Love Match" Revue.
VACANT, October 5
For Variety or Production.
P.A., 40, ST. JAMES SQUARE, W.11.
Sept. 21, Regent Th., Norwich.
Sept. 28, Palace, Tottenham.

MANAGERS AND PROPRIETORS
ARE INVITED TO SEE
DAISY DORMER
In "VERSATILITIES."
A New Style and Modern Entertainment.
Now Free to ENTERTAIN OFFERS for Production and Panto.
NO SOLE AGENT.
This week, HOLBORN EMPIRE. Next, EMPIRE, CROYDON.

Fred Curran
CREATES A FURORE
WITH HIS LATEST WINNERS
"Brighter Broadcasting"
— BY —
WESTON & LEE
ADDITIONAL SONG
BY T. W. CONNOR
PIRATES BEWARE!
FULLY PROTECTED
AND PROCEEDINGS WILL BE TAKEN AGAINST ANYONE INFRINGING SAME.
Sept. 28
HOLBORN EMPIRE
OCT. 5 and 12
THE ALHAMBRA
AND
VICTORIA PALACE
TO FOLLOW.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ADAM AND EVA.—Sept. 28, Lyceum, Ipswich.
A LA RUSSE (Mde. Lydia Kyasht).—Sept. 28, Theatre, Brixton, S.W. Oct. 5, Theatre, Wimbledon.
ALF'S BUTTON.—Sept. 28, Theatre, Wimbledon.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ANNA CHRISTIE.—Sept. 28, O.H., Burnley.
ARCADIANS, THE.—Sept. 28, Palace, Salford; Oct. 5, Hippo., Newcastle.
BALKAN PRINCESS.—Sept. 28, H.M., Walsall.
BAMBOULA.—Sept. 28, T.R., Hanley; Oct. 5, O.H., Rochdale.
BAYNTON, HENRY.—Sept. 28, O.H., Manchester; Oct. 5, King's, Dundee.
BEGGAR'S OPERA.—Sept. 28, Tenby (3).
BELLE OF NEW YORK.—Sept. 28, Llandudno (3); Bogner (3); Oct. 5, Morecambe.
BENSON, SIR FRANK.—Sept. 28, T.R., Exeter; Oct. 5, T.R., Birmingham.
BETTY.—Sept. 21, T.R., Bath.
BIDDY.—Sept. 21, Borough, Stratford.
BOURCHIER, ARTHUR.—Sept. 28, Prince's, Manchester; Oct. 5, Court, Liverpool.
BRITISH NATIONAL OPERA.—Sept. 28 and Oct. 5, T.R., Glasgow.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—Sept. 28, Empire, Ripley; Oct. 5, Palace, Jacksdale.
CAMPBELL, MRS. PATRICK.—Sept. 28, Artillery, Woolwich; Oct. 5, Theatre, Brixton.
CARL ROSA OPERA.—Sept. 28, T.R., Portsmouth; Oct. 5, New, Cardiff.
CARL ROSA OPERA.—Sept. 28, T.R., Bournemouth; Oct. 5, Grand, Southampton.
CATTLE THIEF.—Sept. 21, Royal, Castleford.
CHARLEY'S AUNT.—Sept. 28, Grand, Oldham; Oct. 5, Greenock.
CLOGS TO CLOGS.—Sept. 21, Hippo., Seacombe.
COBRA.—Sept. 28, Lyceum, Edinburgh; Oct. 5, King's, Glasgow.
COURTNAY, RONALD.—Sept. 21, Co-operative Hall, Ramsbottom.
CREAKING CHAIR.—Sept. 21, Richmond.
CREAKING CHAIR.—Sept. 21, New, Cardiff.
DAIRYMAIDS, THE.—Sept. 21, Empire, Swindon.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend Hippodrome, Chesterfield; Court, Wigan, T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—Oct. 1, Phœnix, Dingle (3); East Avenue, Killarney (3).
DOLLAR PRINCESS. — Sept. 28, Grand, Leeds.
DORAN, CHARLES.—Sept. 28, T.R., Lincoln; Oct. 5, T.R., Chatham.
D'OYLY CARTE (NEW) CO.—Sept. 28, Empire, Swindon; Oct. 5, County, Reading.
D'OYLY CARTE (REP.) CO.—Sept. 28, Hippo., Golders Green; Oct. 5, Grand, Wolverhampton.
DUNSTAN, EDWARD.—T.R., St. Helens (season).
EAST OF SUEZ.—Sept. 28, Royal, Nottingham.
EDGE OF BEYOND.—Sept. 28, Royal, Sheffield.
EDUCATING A HUSBAND.—Sept. 28, Pav., Torquay.
ELIZA COMES TO STAY.—Sept. 28, T.R., Worcester; Oct. 5, Pavilion, Torquay.
FAKE, THE.—Sept. 21, Royal, Bristol.
FAKE, THE.—Sept. 28, Gt. Yarmouth.
FARMER'S WIFE (A. & S.).—Sept. 28, T.R., Blackburn; Oct. 5, T.R., Halifax.
FARMER'S WIFE (Birmingham Rep. Co., No. 1).—Sept. 28, Lyceum, Sheffield; Oct. 5, Court, Wigan.
FATA MORGANA.—Sept. 28, Pav., Weymouth; Oct. 5, O.H., Tunbridge Wells.
FOOL, THE.—Sept. 28, W.G., Blackpool; Oct. 5, Devonshire Park, Eastbourne.
FORBES-ROBERTSON, FRANK.—Sept. 28, Pier, Eastbourne; Oct. 5, Ashford, Kent (3); County Hall, St. Albans (3).
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
GHOST TRAIN.—Sept. 21, Brixton.
GILL, BASIL.—Sept. 28, O.H., Blackpool; Oct. 5, Devonshire Park, Eastbourne.
GIPSY LOVE.—Sept. 28, O.H., Cork.
GREEN GODDESS.—Sept. 28, T.R., Bristol; Oct. 5, Empire, Wood Green.
GROUNDS FOR DIVORCE.—Sept. 24, D.P., Eastbourne (3).
HAMILTON DEANE.—Sept. 28, Palladium, Llandudno; Oct. 5, Royalty, Chester.
HAMLET'S MAMMA.—Sept. 28, Weston-super-Mare (3); Taunton (3); Oct. 5, O.H., Cheltenham.
HAMMERSLEIGH, BERIC.—Sept. 21, West Hartlepool.
HAY FEVER.—Sept. 28, P.O.W., Birmingham.
HINDLE WAKES.—Sept. 21, Royal, Sheffield.
HINTON, ARTHUR.—Sept. 21, Palace, Aberdeen.
IN THE NEXT ROOM.—Sept. 28, Palace, Reading.
IT PAYS TO ADVERTISE (WHITE).—Sept. 28, O.H., Tunbridge Wells; Oct. 5, Hippo., Balham.
IT PAYS TO ADVERTISE.—Sept. 28, Royal, Morecambe.
JEANNETTE.—Sept. 21, Royal, West Stanley.
JEFFERSONS, THE, and THE OPTIMIST.—Sept. 28, W.G., New Brighton; Oct. 5, Hippo., Rugby.
JUST MARRIED.—Sept. 28, P.G., Folkestone.
JUST MARRIED.—Sept. 21, Royal, Brighton.
JUST MARRIED.—Sept. 21, Hippo., Darlington.
KATJA THE DANCER.—Sept. 28, Palace, Ramsgate (3); Pier, Weston (3); Oct. 5, Hippo., Gloucester.
KATJA THE DANCER.—Sept. 28, Prince's, Bristol.
KATJA.—Sept. 28, Royal, Brighton.
KISSING TIME.—Sept. 28, T.R., Dewsbury; Oct. 5, Hippo., Huddersfield.
LADY OF THE ROSE.—Sept. 28, H.M., Carlisle.
LANG, MATHESON.—Sept. 28, Grand, Hull; Oct. 5, Grand, Leeds.
LAST WALTZ.—Sept. 28, Empress, Brixton; Oct. 5, Empire, Swindon.
LIE, THE.—Sept. 28, Palace Pier, Brighton; Oct. 5, Eastbourne.
LIFEGUARDSMAN.—Sept. 28, Hippo., Rotherhithe.
LIGHTNIN'.—Sept. 28, O.H., Middlesbrough.
LILAC TIME.—Sept. 28, O.H., Belfast.
LONDON PLAYERS.—O.H., Jersey (season).
LYN HARDING.—Sept. 28, T.R., Halifax; Oct. 5, Artillery, Woolwich.
MACDONA PLAYERS (Bernard Shaw Rep.).—Regent, London (season).
MADAME POMPADOUR (EDWARDES).—Sept. 28, Aquarium, Yarmouth; Oct. 5, Palace, Westcliff.
MAID OF THE MOUNTAINS.—Sept. 28, South Shields.
MAN FROM HONG-KONG.—Sept. 28, Alhambra, Glasgow.
MAN WITH LOAD OF MISCHIEF.—Sept. 28, O.H., Leicester; Oct. 5, King's, Hammersmith.
MARSH, ALEX.—Sept. 28, Marina, Douglas; Oct. 5, Pavilion, Colwyn Bay.
MARTIN-HARVEY, SIR JOHN.—Sept. 28, Court, Liverpool; Oct. 5, O.H., Manchester.
MERCENARY MARY.—Sept. 28, Empire, Liverpool.
MERRY WIDOW.—Sept. 28, O.H., Scarborough.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MONSIEUR BEAUCAIRE.—Sept. 28, O.H., Cheltenham; Oct. 5, T.R., Nottingham.
MY 'ERB.—Sept. 21, Bedford, Camden Town.
NAUGHTY WIFE.—Sept. 21, Aberystwyth.
NEILSON-TERRY, PHYLLIS.—Sept. 28, Palace, Westcliff; Oct. 5, Prince's, Bristol.
NERVOUS WRECK.—Sept. 28, Empire, Ardwick; Oct. 5, O.H., Scarborough.
NICOLETTE.—Sept. 28, King's, Glasgow; Oct. 5, Lyceum, Edinburgh.
NO, NO, NANETTE.—Sept. 21, O.H., Belfast.
NO, NO, NANETTE.—Sept. 28, Grand, Blackpool.
NO, 17.—Sept. 28, Grand, Swansea; Oct. 5, Lyceum, Newport.
NOVELLO, IVOR.—Sept. 28, Palace, Manchester; Oct. 5, Royal, Leeds.
OFFICERS' MESS.—Sept. 28, New, Oxford.
O'MARA OPERA.—Sept. 28, T.R., Worthing; Oct. 5, Hippo., Ipswich.
OVER THE HILL.—Sept. 28, Royal, Crook.
PADDY THE NEXT BEST THING.—Sept. 28, Royalty, Chester; Oct. 5, Royal, Bristol.
PATRICIA.—Sept. 28, Empire, Wood Green; Oct. 5, New, Oxford.
PELICAN, THE (NORTH).—Sept. 28, Shakespeare, Liverpool; Oct. 5, Empire, Preston.
PELICAN, THE (SOUTH).—Sept. 28, T.R., Leeds; Oct. 5, P.O.W., Grimsby.
PIERROT AT PLAY (PLAYTIME FOLLIES).—Sept. 21, Jesmond Pav., Newcastle-on-Tyne.
PLUS FOURS.—Sept. 28, West Pier, Brighton; Oct. 5, T.R., Dewsbury.
POLLYANNA.—Sept. 28, Royal, Bolton; Oct. 5, Grand, Oldham.
POPPY.—Sept. 28, P.O.W., Grimsby.
PRIMROSE (BLUE).—Sept. 28, Palace, East Ham; Oct. 5, T. R., Brighton.
PROFLIGATE, THE (Aston Players).—Sept. 21, T.R., Aston.
QUALITY STREET.—Sept. 28, O.H., Northampton; Oct. 5, V.T., Burnley.
RAIN.—Sept. 28, Prince's, Bradford; Oct. 5, King's, Glasgow.
RAT, THE.—Sept. 28, Royal, Aldershot.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—Sept. 28, O.H., Coventry; Oct. 5, T.R., Leamington.
RIGHT AGE TO MARRY.—Sept. 28, Royal, Huddersfield.
RIVER, THE.—Sept. 21, Lyceum, Newport (Mon.).
RISING GENERATION.—Sept. 21, T.R., Worcester.
ROMANCE.—Sept. 28, South Parade Pier, Southsea.
ROSE MARIE.—Sept. 28, Hippo., Newcastle.
SAINT JOAN.—Sept. 28, Borough, Stratford; Oct. 5, Grand, Croydon.
SAINT JOAN.—Sept. 28, King's, Edinburgh.
SALLY.—Sept. 28, T.R., Bath.
SAUCY SUE.—Sept. 28, Hippo., Southend.
SIGNAL, THE.—Sept. 28, Palace, Southampton.
SIMPLE SIMON'S BABY.—Sept. 21, Hippo., Ellesmere Port.
SO THIS IS LONDON.—Sept. 28, T.R., King's Lynn; Oct. 5, O.H., Southport.
SPORT OF KINGS.—Sept. 28, York.
SPORT OF KINGS.—Sept. 21, Lyceum, Edinburgh.
SPRING CLEANING.—Sept. 28, O.H., Southport; Oct. 5, O.H., Blackpool.
STOP FLIRTING.—Sept. 28, Hippo., Gloucester; Oct. 5, Palace, Chelsea.
STORM.—Sept. 28, Buxton; Oct. 5, Bath.
STREET SINGER (SOUTH).—Sept. 28, Lyceum, Newport; Oct. 5, Grand, Swansea.
STREET SINGER (NORTH).—Sept. 28, Hippo., Keighley; Oct. 5, O.H., Middlesbrough.
STREET SINGER.—Sept. 28, King's, Hammersmith; Oct. 5, P.O.W., Birmingham.
SUNSHINE SALLY.—Sept. 28, Empire, Edmonton; Oct. 5, Hippo., Dover.
TARNISH.—Sept. 21, Royal, Cheltenham.
TERRY, FRED, AND JULIA NEILSON.—Sept. 28, T.R., Birmingham; Oct. 5, T.R., Newcastle-on-Tyne.
THANK YOU, DOCTOR.—Sept. 21, Palace, Ramsgate.
TIGER CATS (IDA STRATHAM).—Sept. 28, Theatre, Perth.
TIGER CATS (B).—Sept. 21, T.R., Yarmouth; Oct. 5, County, Bedford.
TONS OF MONEY (WHITE).—Sept. 28, Evesham (2), Chipping Norton (1), Cirencester (1), Monmouth (2).
TONS OF MONEY (BLUE).—Sept. 28, Hippo., Darlington; Oct. 5, Lincoln (3); Stratford-on-Avon (3).
UNDER DOG, THE.—Sept. 28, Collins's.
VENNER, REP.—T.R., Castleford (season).
VORTEX, THE (BLUE).—Sept. 28, Eastbourne (3); Hastings (3); Oct. 5, Folkestone (3); Margate (3).
VORTEX, THE (WHITE).—Sept. 28, Rhyl (3); Colwyn Bay (3); Oct. 5, Birmingham.
WAY OF AN EAGLE.—Sept. 21, Playhouse, Aberdare.
WEEK-END, A.—Sept. 21, Empire, Stratford; 28, Hippo., Portsmouth.
WHEN KNIGHTS WERE BOLD.—Sept. 21, Empire, Wood Green.
WHITE CARGO (NORTH).—Sept. 28, King's, Dundee; Oct. 5, Alhambra, Glasgow.
WHITE CARGO (BLUE).—Sept. 28, T.R., Rochdale; Oct. 5, H.M., Carlisle.

REVUES.

ALL BLUFF.—Sept. 21, Royal, Stratford.
APPLE SAUCE.—Sept. 28, Hippo., Huddersfield.
APRIL SHOWERS.—Sept. 21, Empire, York.
ARE YOU LISTENING?—Sept. 28, Hippo., Preston.
ARE YOU WORKING?—Sept. 28, Empire, Middlesbrough; Oct. 5, Hippo., St. Helens.
ATTABOY.—Sept. 21, Derby; Oct. 5, Wigan.
BIFF-BANG.—Sept. 21, Alex., Hull.
BLAZES.—Sept. 28, Royal, Windsor.
BRITISH MADE.—Sept. 28, Royal, St. Helens.
BROKEN BISCUITS. — Sept. 28, Hippo., Altrincham.
BY REQUEST.—Sept. 28, Palace, Burnley.
BY THE WAY.—Sept. 28, Palace, Hull.
CASEY'S COURT.—Sept. 28, Belfast; Oct. 5, Met., Bootle.
CHEAP TRIPS.—Sept. 28, Empire, Chiswick.
CHEERIO.—Sept. 28, Royal, Birmingham.
CHUCKLES.—Sept. 28, Grand, Stockton.
CROSS-WORDS.—Sept. 21, New, Crewe.
DAILY DOINGS.—Sept. 28, Hippo., Hulme.
DASHES.—Sept. 28, Palace, Woolley Bridge.
DESIGNS.—Sept. 28, Empire, Stratford; Oct. 5, Empire, Finsbury Park.
DING-DONG.—Sept. 28, Tivoli, Hull.
ENCORE.—Sept. 21, Tivoli, Barrow-in-Furness.
FETCH A POLICEMAN.—Sept. 21, Hippo., Wallasey.
FLYAWAY PETER.—Sept. 28, Palace, Chelsea.
FOLIES BERGERE REVUE.—Sept. 21, Hippo., Brighton.
FOLLOW THE MONEY.—Sept. 28, Royal, Darlington; Oct. 5, Palace, Grimsby.
FORMBY SEEING LIFE.—Sept. 21, Hippo., Hulme.
FUN ON AN OCEAN LINER.—Sept. 28, Regent, Longton; Oct. 5, Exchange, Chichester.
GAY CITY.—Sept. 21, Hippo., Ipswich.
GIRLY-GIRLY.—Sept. 28, Royal, Coatbridge.
GLOBE TROT.—Sept. 28, Hippo., Devonport; Oct. 5, Palace, Reading.
GOLDEN WEST.—Sept. 21, Empire, Leeds.
GOODS OF 1925.—Sept. 28, Palace, Bordesley; Oct. 5, Hippo., Stockport.
GOOD OLD SERGEANT.—Sept. 21, Royal, Wolverhampton.
GOOD TIMES COMING.—Sept. 28, Gaiety, Houghton.
GOSSIPS AND GRUMBLES.—Sept. 28, Granville.
GREAT SCOTT.—Sept. 21, Empire, Swadlincote.
GRUMBLES.—Sept. 28, Royal, Hyde.
HAPPY DAYS.—Sept. 21, O.H., Jersey; Oct. 5, Alhambra, Devonport.
HEADLIGHTS.—Sept. 28, Brighton; Oct. 5, Empire, Holborn.
HELLO, UNCLE!—Sept. 21, Palace, Warrington.
HELTER SKELTER.—Sept. 21, Hippo., Liverpool.
HERE'S TO YOU.—Sept. 28, H.M., Aberdeen.
HIGH LIFE.—Sept. 28, Empire, Bristol.
HILARITIES. — Sept. 28, Queen's, Poplar.
HIS LUCKY WIFE.—Sept. 21, Queen's, Castleford.
HOP SCOTCH.—Sept. 21, Grand, Stockton.
HOUSE HUNTING.—Sept. 21, City Palace, Leeds.
HULLO, BUBBLES.—Sept. 21, Alhambra, Stourbridge.
INCOME-TAX MAN, THE.—Sept. 28, Met., Manchester.
IT PAYS TO PLEASE.—Sept. 21, New, Tonbridge.
JAZZLAND.—Sept. 28, Metropolitan, London.
JAZZ ROUND-UP, THE.—Sept. 28, Empire, Newcastle.
JIG-SAW.—Sept. 28, Empire, Belfast.
JOG-TROT.—Sept. 28, Met., Glasgow.
KEEP MOVING.—Sept. 21, Pav., Penmaenmawr.
KHAKI.—Sept. 28, Empire, West Hartlepool.
LAUGHS AND LADIES.—Sept. 21, Empire, Shepherd's Bush.
LIGHTER AND BRIGHTER.—Sept. 28, Hippo., Ashton; Oct. 5, Hippo., Preston.
LET'S HAVE ONE.—Sept. 21, Gem, Gillingham.
LONDON CALLING.—Sept. 28, T.R., Leamington Spa; Oct. 5, O.H., Macclesfield.
LONDON NIGHTS.—Sept. 21, Royal, Darwen.
LONDON TO NEW YORK.—Sept. 21, Royal, Bury.
LOOM, THE.—Sept. 28, Hippo., Liverpool; Oct. 5, Grand, Hanley.
LUCKY 13.—Sept. 28, O.H., Jersey; Oct. 5, Jubilee, Weymouth.
MAGICAL MOMENTS. — Sept. 28, Palace, Blackburn.
MAGNETS.—Sept. 28, Met., Bootle.
MAKING MONEY.—Sept. 21, Grand, Plymouth.
MARGUERITE.—Sept. 28, Hippo., Aldershot.
ME AND MY GAL.—Sept. 21, Queen's, Poplar.
MELODY BOX.—Sept. 28, Empire, Cardiff.
MERRY AND BRIGHT.—Sept. 28, Palace, Swansea.
MODELS AND MUDDLES.—Sept. 28, Hippo., Warrington.
MOTTOES.—Sept. 28, Empire, New Cross.
MR. KEN OF KENTUCKY.—Sept. 28, Hippo., Salford; Oct. 5, Empire, Ashton.
MR. TICKLE.—Sept. 28, Hippo., Poplar.
MR. TOWER.—Sept. 21, H.M., Carlisle.
MUSTARD POT.—Sept. 28, Palace, Bath.
NELLY DEAN.—Sept. 28, Alex., Stoke Newington.
NEW SPLINTERS.—Sept. 28, Hippo., Brighton; Oct. 5, Hippo., Boscombe.
NIGHTLIGHTS.—Sept. 28, Empire, Newport; Oct. 5, Palace, Plymouth.
NINE O'CLOCK REVUE.—Sept. 28, Grand, Harrogate; Oct. 5, T.R., York.
NIPS.—Sept. 28, Palace, Swansea; Oct. 5, Col., Cheltenham.
NIPPY.—Sept. 28, Court, Warrington.
NOTIONS.—Sept. 28, Empire, Islington; Oct. 5, Shoreditch.
OCEANS OF NOTIONS.—Sept. 28, Hippo., Rochdale; Oct. 5, Manchester.
OH, DOLLY!—Sept. 28, Empire, Harrogate.
OH, NIPPY!—Sept. 21, Hippo., Maidenhead.
O.K.—Sept. 28, Hippo., Ellesmere Port.
ONE MOMENT, PLEASE.—Sept. 21, Hippo., Coventry.
ON THE BOUNCE.—Sept. 28, Grand, Plymouth.
ON THE DOLE.—Sept. 28, Empire, Hackney; Oct. 5, Empire, New Cross.
ON THE PANEL.—Sept. 28, T.R., Bury; Oct. 5, Empire, Burnley.
OUR CABARET.—Sept. 21, Hippo., Aldershot.
PARCELS.—Sept. 21, T.R., North Shields; Oct. 5, Borough, Wallsend.
PARISH RELIEF.—Sept. 28, Palace, Bradford.
PARIS NIGHTS.—Sept. 28, Grand, Clapham; Oct. 5, Empire, Islington.
PAY DAY.—Sept. 28, Grand, Luton; Oct. 5, Empire, Edmonton.
PEPPER-BOX.—Sept. 28, Empire, Kilburn; Oct. 5, Palace, Hammersmith.
PINS AND NEEDLES.—Sept. 28, Empire, West Bromwich; Oct. 5, T.H., Merthyr.
PLAYTIME.—Sept. 21, Palace, Huddersfield.
PLEDGES.—Sept. 21, Palace, Chatham.
POSH.—Sept. 28, Empire, Penge.
POT LUCK.—Sept. 28, Victoria, Dundee.
P'S AND Q'S.—Sept. 28, Hippo., Lewisham; Oct. 5, Empire, Kilburn.
PUNCH AND JUDY SHOW.—Sept. 28, New, Northampton; Oct. 5, Empire, Swansea.
PUZZLES OF 1925.—Sept. 28, Palace, Carlisle.
QUEEN OF THE CABARET.—Sept. 21, Hippo., Keighley.
RAT-A-TAT.—Sept. 28, Empire, Edinburgh; Oct. 5, Empire, Sheffield.
RATTLES.—Sept. 21, Empire, Belfast.
REAL STUFF.—Sept. 28, Regent, Chelmsford; Oct. 5, New, Crewe.
RECORDS.—Sept. 28, Sheffield; Oct. 5, Bradford.
RED HOT.—Sept. 28, Pavilion, Leicester; Oct. 5, Hippo., Eastbourne.
REVELATIONS.—Sept. 28, Pavilion, Southport; Oct. 5, Grand, Mansfield.
ROUNDABOUT, THE. — Sept. 28, Palace, Halifax; Oct. 5, King's, Southsea.
ROUND THE TOWN.—Sept. 28, Hippo., Eastbourne.
ROYAL ITALIAN CIRCUS.—Sept. 28, Palace, Hammersmith.
RUNNING RIOT.—Sept. 28, Hippo., Wolverhampton.
SACKED AGAIN.—Sept. 21, Palace, Bath.
SAUCY SUE.—Sept. 28, Hippo., Southend.
SAY WHEN.—Sept. 28, Empire, Edmonton; Oct. 5, Palace, Walham Green.
SCANDALS OF 1925.—Sept. 28, Palace, Leicester.
SCOTCH BROTH.—Sept. 28, Hippo., Paisley.
SCOTCH MENU.—Sept. 28, Tivoli, Barrow-in-Furness.
SCOTS SKITS.—Sept. 21, Victoria, Dundee.
SECONDS OUT.—Sept. 21, Music Hall, Devizes.
SERVED HOT.—Sept. 28, Col., Portsmouth; Oct. 5, T.R., Worthing.
SHAVINGS.—Sept. 28, T.R., Wolverhampton; Oct. 5, O.H., Coventry.
SHELL OUT.—Sept. 21, Exchange, Sleaford.
SHEPHARD'S PIE.—Sept. 28, Empire, Sunderland; Oct. 5, Grand, Birmingham.
SHORT STORIES.—Sept. 28, Grand, Plymouth.
SIDE SHOW, THE.—Sept. 21, Hippo., Salford.
SIGN ON.—Sept. 28, Empire, York; Oct. 5, T.R., Darlington.
SITUATIONS.—Sept. 28, Burnley.
SNACKS.—Sept. 28, Tivoli, New Brighton.
SNAPSHOTS.—Sept. 21, County, St. Albans.
SNATCHES.—Sept. 28, Palace, Salisbury.
SOMETHING NEW.—Sept. 28, Princess's, Glasgow.
SOUVENIRS.—Sept. 28, Hippo., Great Yarmouth.
SPARE PARTS.—Sept. 28, Hippo., Rotherham.
SPASMS.—Sept. 28, Col., Radcliffe; Oct. 5, T.R., North Shields.
SPEED.—Sept. 21, Tivoli, Hull.
STAGE STRUCK.—Sept. 28, Empire, Chatham.
STAR SHELLS.—Sept. 28, Grand, Brighton.
STUNTS OF 1925.—Sept. 28, Guildford.
TEN TO ONE ON.—Sept. 28, Hippo., Hamilton; Oct. 5, Theatre, Paisley.
THIS WAY, PLEASE.—Sept. 28, Alhambra, Stourbridge.
THREE BAGS FULL.—Sept. 28, T.R., Darwen; Oct. 5, Hippo., Mexboro'.
TIDDLY WINKS.—Sept. 28, Empire, West Bromwich; Oct. 5, Grand, Walsall.
TIMES, THE.—Sept. 28, Hippo., Nottingham.
TONS OF FUN.—Sept. 28, Palace, Maidstone.
TOP-HOLE.—Sept. 28, Empire, Sheffield.

(Continued on page 15.)

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"STAGE-STRUCK"

At Penge.

Revue in 18 Scenes, by Teddy Morris. Produced at the Penge Empire Theatre on Monday, September 21.

Mr. Teddy Morris's new revue is a most elaborate production, and is being enthusiastically received by crowded houses at Penge this week. The revue gains its title by the fact that a policeman and a coster in the first scene, "A Railway Station," become stage-struck and join a theatrical company. A series of beautiful scenes and some clever comedy episodes follow. In the former category came "An Eastern Romance," "In Holland" (a wonderful setting, with revolving windmills gorgeously lighted), "Jazz Wedding," and "Our Cabaret." Among the comedy scenes special mention must be made of "The Hospital," "Waxwork Exhibition," "Three Old Pals," and "Mendin' a Door." The dressing and mounting are artistic, and the production reflects great credit on Mr. George Shurley and Miss Lily Hartley, who produced.

In a variety of rôles Mr. Neil Power and Mr. Bert Bendon, who supply most of the comedy, are excellent. Mr. Bendon is a comedian who can raise laughter by facial expression alone; add to this the very many witty lines that fall to him, and the comedy element is safe. He receives able support from his partner, Mr. Power, who plays up to him admirably, and their own *spécialité* "Mendin' a Door" is one of the best things in the show. Those clever acrobats and comedy artists, Charles and Carrie Kasrac, fit into the revue like the proverbial glove. All they do has the hall-mark of perfect artistry, and their success is as pleasing as it is deserved. Mr. Gordon James is another whose success is without doubt. He has several duets with sweet-voiced Miss Gertrude Ford, notably "Oriental Moon," "Sweet Seventeen," and "Born and Bred in Holland," and they are all received with acclamation. Miss Doris Crawford as the soubrette could not be bettered. She has a pretty face and figure, and renders such numbers as "Alabamy Bound" and "My Sugar" with vivacity and charm. Mr. Nat Miller is seen in several of the comedy scenes, and scores heavily in them, but his pièce de résistance is his wonderful mimicry in "Five Minutes with the Stars." Wolkowsky and Nadia's dancing is much enjoyed. Nothing finer, more beautiful, or more artistic has been seen in a touring revue, and the discriminating large audience revelled in it. Mr. Eddie Sheldon's number, "Virginia—My Paradise," reveals him as a singer and dancer of rare merit; and Mr. George Minott's dancing is very clever. The Sisters Dalton score in "Schoolboy Blues" and "A Ukelele Lady," and the Fourteen Shirley Girls, all pretty dancing ladies, in some delightful frocks, add their quota, with some delightful terpsichorean efforts. Three jazz bands—the Californian Band, the Ladies' Syncopated Orchestra, and "Our Kids' Bands"—all add to the general success.

Ken. Douglas.

We hear that Ken. Douglas has made a big hit as principal comedian in P. M. Turner's "Globe Trot," which is this week at the Palace, Chelsea.

BANDS AND BANDSMEN.

HERE, THERE, AND EVERYWHERE WITH THE MELODY MAKERS.

By BATON.

A Plea for the Cor Anglais.

Why is the cor anglais excluded from the jazz family? A pretty compromise between saxophone and bassoon, this species of oboe would surely be a valuable addition to present-day dance combinations, and it would not be difficult to secure instrumentalists. Josef Holbrooke has described the cor anglais as "one of the most beautiful instruments in the world." In addition to its rich deep tones, the cor anglais is eminently practical in that the player can introduce all the little tricks demanded of jazz musicians.

A Master Player.

Apropos, one of the best-known players of the oboe and cor anglais is Fred Tilsley, whom I met the other day during one of his periodical visits to town. Fred, who has been playing the instrument for fifteen years, is an old pupil and friend of Charles Reynolds, receiving his musical education at the Manchester College of Music. He first played for Hallé at the age of 17, and since then has been associated with most of the foremost orchestras in the North, including the famous City of Birmingham and Leeds Symphony Orchestras. During the war he was with the Coldstream Guards Band. He was the first to broadcast oboe solos and lectures, which he did recently from 2ZY at Manchester. His breathing control while playing is remarkable, and once he demonstrated how it was possible to hold a note for ten minutes.

An Instrumental Treasury.

It will be good news to all band performers—and saxophonists particularly—to know that they can now obtain Holton's world-famous instruments promptly. Will Van Allen is now sole British agent for them, and holds a splendid stock at his establishment, "The Music Shop," 65, Charing Cross-road, which is rapidly becoming a recognised rendezvous for professional musicians. The genial Will is also British agent for the new Ludwig banjos, for Stewart's "Wondertone" banjos, and for Leedy's famous drums, while his own new model instrument — the "Van Allen New Revelation Recording Banjo"—is already being taken up eagerly by leading players. The large number of well-known artists now on his books as regular customers is not surprising when one considers that they naturally prefer to do business with a brother performer of world-wide experience who understands their requirements to a detail.

Proud Papa.

Billy Mason, the popular personality at Lawrence Wright's, has made his début as a proud papa. At five o'clock on Tuesday morning, September 22, his wife presented him with a bonnie baby girl weighing precisely (unless Billy was telling a fisherman's story) eight-and-a-half pounds. Both mother and the 8½-pounder are doing well. Mrs. Mason is known professionally as Miss Dora Brightwell. She will be playing principal boy in the "Dick Whittington" pantomime at the Richmond Hippodrome. Congratulations, Billy! Now we know the reason for that smile.

All A-Blowing.

This afternoon at the Crystal Palace 150 bands will take part in the twentieth anniversary of the National Band Festival founded by Mr. J. Henry Iles. To commemorate the event Mr. Iles offered a prize of 100 guineas for the best original brass band composition. Only British composers were eligible, and the award has gone to Mr. Denis Wright for his overture "Joan of Arc." Mr. Wright, who is little known as a composer, studied at the Royal College of Music under the late Sir Charles Villiers Stanford.

The Tango Vogue.

Varaldi's Band, which has been providing tango music for Deauville's visitors, is due at the Savoy at the end of the month. This will be the first combination specialising in the tango ever heard in this country. Their principal instruments are the concertina, the banjoleon, and the symthonia, all of which are of the accordion variety, and these are supported by the piano, mandoline, and guitar. The band will include a tenor vocalist.

In Bonnie Scotland.

There are two new bands at Edinburgh—one at the Marine Garden, Portobello, and the other at the Palais de Danse. The former is led by Leslie D. Jeffries, late of Don Parker's Band at the Piccadilly Hotel. It is an excellent combination which played to an audience of 3,500 one night this week. Miranda directs the Palais Band. The pianist is Harry Alexander, who was with "The Jazz Master" at the Hippodrome, and the drummer is Maurice Finegold, late of the Yale Band. This combination consists of piano, three saxophones, cornet, trombone, tuba, banjo, and drums.

The White Diamonds.

Billy Smith and his White Diamonds, straight from Ostende Helder Bar, are playing at the State Café, Liverpool. Previous to their engagement at Ostende they played for 2½ years at the Savoy Hotel, Brussels, and on one occasion performed at the birthday party of the King and Queen of the Belgians, held at Sir George Graham's house. They were congratulated by King Albert and Sir George personally. Billy also received a request to play at the house of the American Ambassador. During their trip to Paris the band played at the famous "Canary" and at the Olympia Music Hall, together with Edmund Guy, Van Duran, and the Guy Sisters. Billy started his musical career at the age of eleven with the piano and banjo. Later he took up drumming, and he also excels with the saxophone. His present combination consists of piano, two saxes, trumpet, banjo, and drums, and all the members of the band can double.

Queensborough Club.

Clarence Green's Band at the Queensborough Club is going strong. It is an ambitious combination, consisting of three pianos, three saxophones, violin, trombone, cornet, sousaphone, and drums. Clarence Green is an excellent showman, and deserves all the encomiums he receives.

A Bedford Attraction.

A new dance orchestra which is proving very popular in Bedford is the "Star" Syncopated Jazzeteers, directed by W. Kettles, junior. "Young Bill," as he prefers to call himself, is also the drummer. Judging by local reports, enterprising Master Kettles, who is only 14 years of age, should go far.

Harmony at Hastings.

Bert Coleman is having a successful season on the Hastings Pier. Last Sunday the Pier Company provided another popular evening concert in the Large Pavilion, and the hall was crowded. Of the band's performance a local paper states: "Interpolated in both parts of the programme were recitals by Mr. Fred Coleman and his popular band, whose renditions of such numbers as 'The Toy Drum Major,' 'Shadowland,' 'I'll See You In My Dreams,' and 'Sugar,' with vocal and lighting effects, were very highly appreciated."

ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

East Ham Palais de Danse.

Victor Vorzanger, fresh from the triumph of a record season at the Royal Victoria Pavilion, Ramsgate, has returned with his band to this popular Dance Hall. The dancers here have the benefit of dance tunes delivered by one who is a master of his craft. Everybody knows that the essentials of a good recording band are: perfect time, faultless rhythm, and a tonality beyond question. All these qualities are in evidence at East Ham Palais de Danse.

Of the many established and new fox-trot successes played here mention may be made of: "Bouquet," "Peter Pan," "When My Sugar Walks Down the Street," "The End of the Rainbow," "Let It Rain," "Sally's Come Back," "Nola," "Toy Drum-Major," "Show Me the Way to Go Home," "I Know That Somebody Loves Me," "Oh, Darling, Do Say Yes," "Driftwood," "Jealous," "Alabamy Bound," "Copenhagen," "Hum a Little Tune," "Oh, How I Love My Darling," "Ev'rybody Loves My Baby," and "Florida."

Mr. Vorzanger makes a great feature of the waltz, and included in the favourites are: "Colorado," "When You And I Were Seventeen," "Poeme," "Yearning," "Just My Fancy," "Close In My Arms," "June Brought the Roses," "Haunting Melody," "Just For a While," and "Loving Lullaby."

Brixton Palais de Danse.

At this South London Dance Hall the forthcoming new season is being anticipated with the greatest optimism. An excellent band, a fine floor, comfortable surroundings—what more can dancers desire? They are offered all these attractions here, and they roll up in their hundreds to enjoy them.

Blackburn's Band seems to have become a permanent fixture and one that is persistently increasing in popularity. A fine and well-balanced combination, this, giving excellent selections from an extensive repertoire. Fox-trots much to the liking of dancers include: "Toy Drum-Major," "When My Sugar Walks Down the Street," "Let It Rain," "I Know That Somebody Loves Me," "Show Me the Way to Go Home," "Bouquet," "Oh, How I Love My Darling," "Alabamy Bound," "Copenhagen," "Seminola," "I'll See You in My Dreams," "Driftwood," "Florida," and "Ev'rybody Loves My Baby."

Favourite waltzes include: "Loving Lullaby," "Close In My Arms," "Shadowland," "Poeme," "Colorado," and "Yearning."

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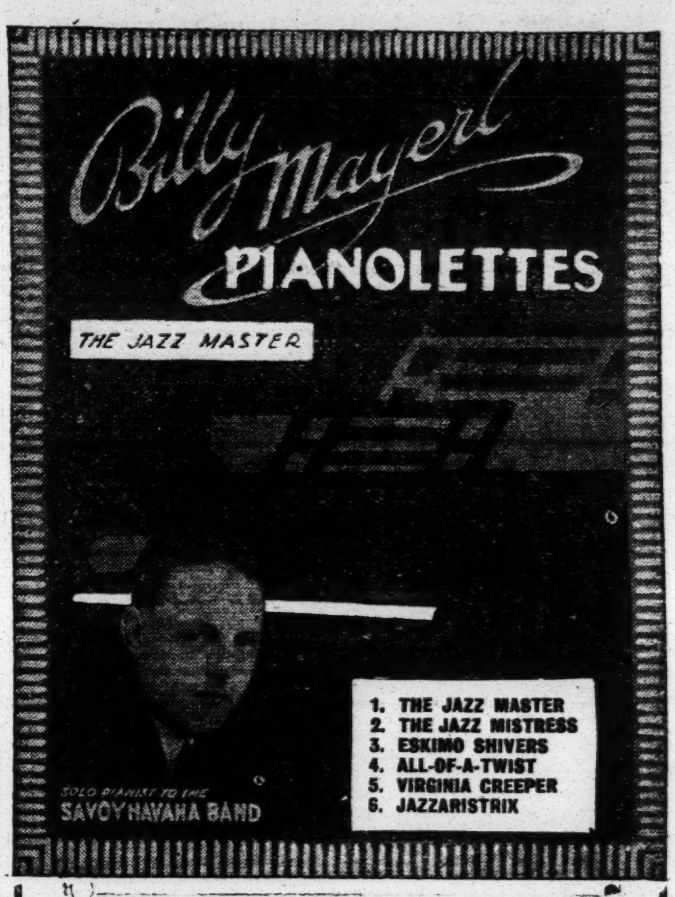
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(Continued from page 12.)

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TREASURES.—Sept. 28, Palace, Oldham.
TRICKS.—Sept. 21, Royal, Glasgow.
TRIP TO PARIS.—Sept. 21, Temperance H., Merthyr.
TRUMPS.—Sept. 21, Palace, Attercliffe.
TWENTY-ONE TO-DAY.—Sept. 21, New, Crewe.
TWINKLES.—Sept. 28, King's, Southsea.
'ULLO.—Sept. 21, Palace, Reading.
UNEMPLOYED.—Sept. 28, Royal, Edinburgh.
UP THE RIVER.—Sept. 28, Hippo., Seacombe.
VANITY BOX.—Sept. 28, Olympia, Shoreditch.
VARIATIONS.—Sept. 21, Hippo., Huddersfield.
VOLUMES.—Sept. 28, Hippo., Norwich.
WAIT FOR IT.—Sept. 28, Hippo., Ipswich.
WAKE UP.—Sept. 28, Hippo., Coventry; Oct. 5, Hippo., Aston.
WET AND DRY.—Sept. 28, Royal, Bilston.
WEEK'S PLEASURE, A.—Sept. 28, Hippo., Leeds.
WHAT HO!—Sept. 28, Hippo., Wrexham.
WHAT'LL I DO?—Sept. 28, Palace, Watford; Oct. 5, Hippo., Yarmouth.
WHAT A LAD!—Sept. 21, Palace, Lincoln.
WHITE HEATHER.—Sept. 28, Empire, Gateshead; Oct. 5, T.R., Bury.
WILDFIRE.—Sept. 28, Hippo., Southampton.
WINNERS.—Sept. 21, Pavilion, Leicester.
WORKSHY.—Sept. 21, Hippo., Leeds.
ZIP.—Sept. 28, Palace, Huddersfield; Oct. 5, Palace, Halifax.

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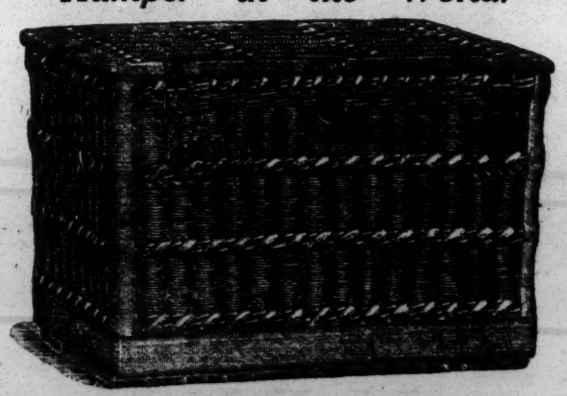

OUR CONTINENTAL HAMPER.

A FEW RECENT NOTES WE HAVE RECEIVED.

Dear Sirs, Sept. 17/24. Received baskets; Delighted with same. Please find cheque enclosed. Kind regards, Dr. WALFORD BODIE.

Dear Sirs, Sept. 16/24. The two hampers arrived to-day and are to my entire satisfaction. Again thanking you. Yours faithfully, WALTER AMER.

Dear Sirs, Sept. 28/24. Received special Vitesse Hamper, which was ordered through Mr. Eddie Polo. The hamper is very good. Yours very truly, RIGOLETTO BROTHERS.

Dear Sirs, Sept. 17/24. Many thanks for your kindness. Basket received. More than satisfied. My best wishes. Yours respectfully, FRANCO PIPER.

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SONGS AND SINGERS.

(Continued from page 11.)

Lawrence Wright Music Co.

New publications: "Old Uncle Bill," "After the Night Before," "Told at Twilight," "Goodness Gracious, Agnes," "Broken Buttons."

Dick Henderson is at the Alhambra this week, where he holds the audiences with his excellent rendering of "Why Don't My Dreams Come True." Miss Sophie Tucker, America's Queen of Jazz, is also at the same house, delighting audiences with "Red Head Mamma" and "Big Boy," both numbers enabling her to express her charming personality to its utmost. Brook Johns and his Oklahama Collegians Band finds one of his biggest hits a Lawrence Wright publication, "Hotsy Totsy."

Lal Johnson and his Queensboro' Club Band are scoring heavily at the Willesden Hippodrome this week with "Bouquet," "Toy Drum-Major," "Shanghai," and many other hits from the "Wright" house.

Alf E. Dods, of the famous Dixie Minstrels, writes from the Tivoli Theatre, Aberdeen, that "Paddlin' Madelin' Home" is an absolute riot.

We have a very interesting letter from George Darwin, of the Surprise Quartette, in which he states that "I Will Love You More Than Ever," "Maggie McGhee," and Sally's Come Back" are proving enormous hits at the Electric Theatre, Dumfries, N.B., this week.

That successful revue, "Stop!" features practically an all-"Wright" programme, and special mention should be made of Miss June Norton's excellent rendering of "Mandalay," and Frank Mason's rendering of "San Francisco." The Six Sira Girls delight the audiences with "The Best-looking Girls." Other big hits in the show are "Bouquet," and the ever-popular "Toy Drum-Major."

Miss Edna Mason, touring with the popular revue, "Crayons," informs us that she is doing exceedingly well with "High Street, Africa."

Frank Roy writes from the Coliseum, Portsmouth, where his successful production, "Nips," is playing to big houses, stating that Miss Lily Lancaster is making a very big hit with "Save Your Sorrow." "Bouquet," is an excellent production number; "Hay, Hay, Farmer Gray," and "When the Bloom is on the Heather" are also holding the audiences.

Chester Barclay, a great favourite in Harold Reading's concert party, "Mirth," at the Pier Pavilion, Isle of Wight, informs us that his outstanding hits are, "The End of the Road," "What a Life!" and "I Will Love You More Than Ever." Another popular member of the cast, John Conan, gets right away with "Get Upon a Puff Puff" and "I'm Not all There."

The "Wright" numbers are well in evidence in "Marguerite" revue, at the Hippodrome, Stockport, this week. Alice Maude makes a big hit with "I'll Take Her Back"; J. W. Buchanan gets much applause for his rendition of "It's a Man Every Time"; and Victor Duprey and his Manhattan Band make a special feature of Horatio Nicholl's riot, "Toy Drum-Major."

Miss Nora Doone, with "Topics of 1925" concert party, informs us her biggest hits are "Shanghai" and "Maggie McGhee." Thanks for many winners.

We learn that Lole Conn and Lady are making a terrific hit this week at the Pavilion, Derby, with the big "Wright" hit, "Shanghai."

Fred Gwyn, a staunch supporter of the "Wright" songs, is making a big success with Felgate King's Entertainers this season, his outstanding numbers being "A Negg, Some N'ham, and a N'onion," "The King Isn't King Any More," and "High Street, Africa," etc.

Miss Ella Shields is making a great success at the Victoria Palace this week with her powerful rendering of "When the Bloom is on the Heather," a new Scotch number from the "Wright" house, and for which great things are predicted. Other "Wright" hits in this famous artiste's repertoire are "I'm Not All There," "Sally's Come Back," "Toy Drum-Major," etc.

Francis and Day.

Shoreditch has all this week been verifying and amplifying the deserved verdict of Pimlico last week in the matter of the great success in the hands of The Versatile Three of "Ukulele Lady," sung by them then at the Victoria Palace, and now at the London, the Holborn Empire claiming the clever trio on Monday next. "Lonesome," a song of sentiment, likewise continues a hit in their hands. Blaney and Farrar, whose last week it is at the Coliseum, will leave delightful memories of "Ukulele Lady" when they leave these shores presently. The number is enjoying a great vogue in the several repertories of Albert Whelan, the Sisters Trix, Brooke Johns and his Oklahoma Collegians, Jack Hylton's band, and the Savoy Havana band. The Dalton Sisters are also heard in it in "Stage Struck," which is at Chatham next week.

Sophie Tucker, whose success at the Kit-Kat Club with "Ukulele Lady" has been marked, is now appearing, by permission of the club, at the Alhambra, when her admired items include "Hot Miss Molly" and "I Ain't Got Nobody to Love." Fred Barnes is at Birkenhead scoring this week with yet another number of the firm, and one in which he has the aid of the Moss Empire Girls, the title of the song being "Let It Rain! Let It Pour! (I'll be in Virginia in the Morning)." "On Mother Kelly's Doorstep" continues to be here, as elsewhere, a remarkable success in his hands.

The Two Rascals, at Sheffield, are heard this week in, besides "A New Kind of Gal," the snappy ditty entitled "We're Gonna Have Weather," which is from the pen of the author of the big hit "It Ain't Gonna Rain No Mo'." At the Hippodrome, Edmonton, also the song "Oh! How I Miss You To-night," has gone particularly strong, it being given by Mary Edison, of "Fags" company.

Nora Delany, at the Victoria Palace, this week, in her song "Will You Remember Me?" delighted the audience. Hilda Glyder, with "I Had Someone Else Before I Had You," has been among the artists of note this week pleasing audiences at the Holborn Empire.

Dorothy Lena is once more in town, affording her admirers cause for delight with "Give Me Just a Little Bit of Your Love" and "A New Kind of Man." Percy Tarling and Lois Barker have received many letters of appreciation since broadcasting their song "My Garden Gate."

Lareine and Co.

"Oh, She Does Look Nice!" is being featured by The Versatile Three. The reception accorded these fine performers for their singing of this number is indeed wonderful.

"Oh, She Does Look Nice!" is a sensational hit with practically every dance band throughout the country, including the leading band, Jack Hylton's, and the general opinion is that this number will be amongst the biggest comedy successes of this year.

The success of "Tell All the World" is assured, as it is voted by everyone as being an enormous success.

Walter Williams continues to make a huge success with "Tell All the World" in his revue, "P's and Q's," which is playing to big business this week at the Grand, Clapham.

Jack Hylton and his famous band make a regular feature of "Tell All the World," and this number shows off Jack's singing voice to perfection.

Amongst the bands featuring "Tell All the World," "Oh, She Does Look Nice!" "Poppy," "Gee-Gee, Put Your Tongue Out," etc., are Norman Austin's, at the Scala, Glasgow; Chalmers Wood's Band, at the Plaza, Glasgow; and William Whyte's Band, at the Central Hotel, Glasgow. All these bands enjoy wonderful success with "Lareine" numbers.

"Poppy" (the firm's new ballad) is making wonderful headway both as a ballad and as a fox-trot.

Dorothy Langley scores a big hit with "Poppy" in Joe Peterman's revue, "The Mustard Pot," at the Alhambra, Devonport, this week.

Artists are invited to call and try over the firm's new numbers at 11, Newman-street, W.1.

At the Opera House, KIDDERMINSTER, this week, "Charley's Aunt" is presented by Mr. Brandon Thomas. Kendrick Huxham as Lord Fancourt Babbery is very good, as are also Robert Glennie as Jack Chesney and Frank Wilton as Charles Wykeham. Betty Nelson and Lorna Hoskin, who play the parts of Kitty and Amy, act with much charm. Arthur P. Bell makes a typical colonel, whilst J. E. Page as Spettigue and Royce Milton as Brassetts do excellently.

The musical comedy, "Sally," is being presented at the County Theatre, READING, with all scenery and dresses a replica of the original Winter Gardens Theatre production. Mr. Milton Bode's programme for the season includes many of the leading London successes. Bairnsfather's revue, "'Ullo," with Martin Adeson as Old Bill, is the attraction at the Palace Theatre. The company also includes Bettie Bright, Ethel Beard, Eddie Carlyon, Jean Lister, John Armstrong, Sadie Balcombe, George Mudie, J. T. Macmillan, Olive Moore, and the "'Ullo" Girls.

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CALLS FOR SEPTEMBER 28, 1925.

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Rehearsal at 12 noon for—
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THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
"Cheap Trips."

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Patricia."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Stage Struck."

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
Riskitt and Betty, Ernie Mayne, Laurance Glen, Monroe Bros., Hal Joy, Marriott Edgar, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
"Scandals of 1925."

ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"The Nervous Wreck."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
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Chas. Macdona presents "MACDONA PLAYERS" in Bernard Shaw Repertory.

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Robert Courtneidge to present "THE LAST WALTZ."

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Rehearsal at 12 noon for—
Alfredo's Band with Terpsichore, Hamilton Conrad's Pigeons, Fred Hutchings, Hana Sisters, Edgar Curtis, etc., etc.

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Joe Morrison to present "JAZZLAND."

NEW OXFORD THEATRE.
Herbert Clayton and Jack Waller (in association with C. B. Cochran) to present "THE GORILLA."

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Rehearsal at 12 noon for—
Julian Wylie Productions Ltd. to present "FLYAWAY PETER."

The above are communicated for information without prejudice.

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WEEKLY REPORT.—Cost of maintenance of Benevolent Institution, about £52; number of old artists residing there, 42 (ladies 10, men 32); amount of weekly pensions, £62 10s. 6d.; number of pensioners, 106; amount of loans, fares, etc., £18 10s.

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